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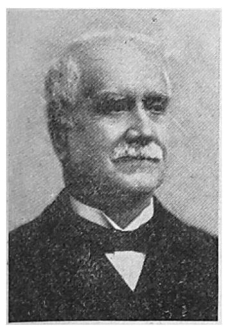
FEB 15

PAUL DURAND-RUEL DIES IN 92nd YEAR

Head of Great Art House Had Rare Judgment and Courage to Back Modern Men When Public Hated Them

Paul Durand-Ruel, head of the great art firm of Durand-Ruel of Paris and New York since 1862, died at his home, 35 rue de Rome, Paris, on February 5, in his ninety-second year.

Mr. Durand-Ruel had the courage to introduce practically all of the great modern French painters to the art world when the public and the other art dealers laughed at them. His ambition as a boy was to be a soldier and he went through the famous French military school of St. Cyr, but a temporary illness forced him to abandon an army career, and he entered the art firm, which his father had already established in Paris, in 1850. In 1862, when he was 31 years old, he became the head of the firm.



PAUL DURAND-RUEL

Paul Durand-Ruel's career was that of a knight-errant, the champion of what appeared, to the world at large, to be lost causes. He was the first dealer to buy the works of Millet, Corot, Jules Dupré, Rousseau, Delacroix, Daubigny, Decamps and Diaz, and, moreover, was the first dealer to advise his clients to buy the work of these men, to the very great profit of all who took his advice.

He was always outspoken in his denunciation of the bad taste of picture buyers, a course that incurred much opposition. He came to be regarded as the best judge in the world of paintings and his judgments however criticized at first, have always been finally accepted.

In 1872 he made his first important acquisition of Manet's work, being the first man who dared to buy this artist's pictures. He bought thirty-one canvases for 51,000 francs, a sum that would not buy one of them today. He also purchased pictures from Puvis de Chavannes, who up to that time had not found anyone who would buy one of his easel pictures. When Paul Durand-Ruel gave the first exhibition of the work of these men he raised a tempest in the art world, and when the first sale of their work was held in 1875 there was such a disturbance that the police had to be called in to quell it.

He likewise bought the work of Daumier, Claude Monet, Renoir, Pissarro, Sisley and Degas under similar circumstances, all of whom were indebted to him for general public recognition.

In a successful attempt to recoup the fortunes of the firm, which had been in financial difficulties in 1885, he made a great exhibition of the Barbizon School artists and the Impressionists in the National Academy of Design, New York City, in 1886, and another one in the following year. In the first of these exhibitions he showed Delacroix's "Sardanapalus," with a price on it of 62,000 francs, but no American had the courage or the taste to buy it. The painting was sold to the Louvre last year for 700,000 francs.

Arsene Alexandre wrote an appreciation of M. Durand-Ruel on his eightieth birthday in which he said: "A man of action like a conquerer's, a man of judgment like a critic's, a man of passion like an apostle's—of few large words and no large phrases—the details of his personal history would show that the heroic age is by no means over, and that Balzac's romances are not impossible."

He is survived by two sons, Joseph and George, by a daughter, Mrs. Andre F. Aude, and a son of Joseph Durand-Ruel, Pierre, who is associated with George Durand-Ruel in the New York galleries of the house.

His private collection of paintings is regarded as one of the most important in the world since it contains, in their utmost perfection, works of all the French masters of the nineteenth century and is regarded as "a durable symbol of the labor of a whole existence."

Professor Bredow the First German Since 1914 to Get Foreign Order

BERLIN—The first important art commission from a foreign country to be placed in Germany since the war has been received by Professor Bredow, of Stuttgart. He has been asked to create a large fountain for the town of Leeuwarden in Friesland, Holland.

Professor Bredow had just placed a monumental fountain, which he designed, in a public park in Buenos Aires when the war broke out. He was arrested by the English when he attempted to return to Germany and spent some months in prison.

George Fuller's "Fedalma" is Purchased by Collector for the Record Price of $40,000

"FEDALMA" By GEORGE FULLER

George Fuller's figure painting of "Fedalma," the heroine of George Eliot's dramatic poem called "The Spanish Gypsy," has been sold recently to a New York collector for a price in excess of $40,000 by the Rehn Gallery. The highest sale record for a work by this American master previously known is $15,600, paid by R. C. & N. M. Vose, of Boston, for "The Turkey Girl" at the sale of the Humphrey Collection by the American Art Association in 1917. "The Turkey Girl" is now in the Worcester Museum.

"Fedalma" was begun by Fuller in 1883 and was completed early in 1884, the year in which he died. He began work on five other canvases after the "Fedalma," but only one of them was finished before his death, so that this painting is the last but one from his easel. It was originally bought by Charles E. Lauriat of Boston and was owned in Europe for a time, but has been in private ownership in America for several years.

The figure represents the Spanish gypsy of the poem after she had married a prince of the royal house of Spain and when her husband had offered her a choice of all his treasures. Instead of selecting one of the many precious objects, faintly indicated on the table behind her, the gypsy had taken up a necklace of gold coins—which she holds in her hands—since she recognized it as once having been her mother's. The face of the gypsy is stronger in type than that of "The Turkey Girl," and the canvas, as a whole, is regarded as Fuller's finest work in this vein.

"BLUE BOY" WILL BE SHOWN NEXT WEEK

Gainsborough's Famous Masterpiece Arrives in New York and Will Be Exhibited for Benefit of Hospital

The "Blue Boy" is in America. Gainsborough's famous masterpiece, which Duveen Brothers purchased from the Duke of Westminster's collection for Henry E. Huntington for the reported price of £170,000, arrived in New York on February 6, on the French liner *La Savoie* in charge of Mr. Todd, of Duveen Brothers' London galleries

The canvas is to be shown in the Duveen Galleries for three weeks for the benefit of the Fifth Avenue Hospital, the exhibition beginning some day next week. After the close of the exhibition the painting will be shipped to Mr. Huntington's home in California, where it will be placed in his art gallery.

Painting Cut at Independent Salon

PARIS—It was discovered on the morning of February 7 that the still-life painting by A. Ozenfant, in the Independents' Salon, had been slashed with a knife, and policemen were put on duty in the Grand Palais in an effort to prevent a repetition of the outrage.

POVERTY TO CAUSE "ALBERTINA'S" SALE

Vienna Stirred by Reports That Former Member of the Imperial Family Will Dispose of Drawings by Old Masters

VIENNA—It is reported that a member of the former imperial family intends to sell the famous collection of drawings called the "Albertina" to an American collector or museum. This has excited art circles, and, individually and collectively, protests are being made. This collection is one of the most famous ever brought together, and it contains the work of some of the greatest masters of all times.

Following the negotiations for the mortgaging of the Gobelin tapestries, by the republican government, and the sales of heirlooms by many impoverished families that were once wealthy, the loss of the "Albertina" would be a staggering blow for the art world of Vienna. But "necessity knows no law" is a defense which it is hard to reason away. The languishing trade and the low state of exchange now prevalent are factors against which the most patriotic persons can with difficulty contend.

—F. T.

MAHONRI YOUNG SEEN IN PAINTER'S ROLE

Artist, Previously Known for His Sculptures, Shows Oils of Remarkable Strength — Other Exhibitions

No facetiousness is intended when it is said that as a sculptor Mahonri Young is an excellent painter. Everybody knows he is a sculptor, and that his work is characterized by strength. But until last Monday, when his exhibition opened at the Rehn Gallery, very few knew that he could paint as well. He carries the strength of his sculpture into his painting, translated into line and mass and color. So beautiful is this color and so full of character is the line and mass that it can be said, without hesitation, that Mr. Young's future fame should depend as much on his paintings as on his sculpture—or more.

Only four works in oil are shown. Three of them were inspired by the Navajo country, and present most picturesquely the goat flocks and shepherdesses of the tribe. Most conspicuous is "Under the Pino," with a native shepherdess seated, her flock about her, the plains stretching beyond, and above all the big sky of the western country. There is something monumental about the work, as there is also about "The Shepherdess," which, without resembling Millet in the least, somehow recalls certain paintings by that master. It has an intensely human touch. "Navajo Land" is a visualization of all the ruggedness and bigness of the semi-desert.

But, subject matter aside, it is the splendid color of these canvases that make them appeal to the connoisseur and the artist. They have crispness, beauty and strength. The element of crispness is accentuated in the half dozen pastels, of which "Evening," with its magnificent reds, balanced by exquisite blues and greens, is perhaps the finest. "The Arroyo" and "Noon Rest" come next in attractiveness.

It is a non-sculpture exhibition, and the paintings and pastels are reinforced by groups of water colors and drawings by Mr. Young.

Sprinchorn's Northern Vitality

The diversity of Carl Sprinchorn's work in the different mediums by which he is represented at Mrs. Sterner's Gallery suggests that varying interests have dominated each particular field. The oils, for instance, his most important work, are devoted to the expression of inner qualities of form, and are strong, earnest and powerful. In water color he gives play to a love of brilliant hues, in pastel to subtle qualities of tone, while the drawings, many of them portrait sketches of actors and actresses, are distinguished by vivacity and a certain worldliness which is far removed from the simple intensity of "Woman in Evergreens"—painted during his recent sojourn in the North.

Since 1919, Mr. Sprinchorn has been living in Monson, Maine, alternating his life as a lumber jack with his painting. An expression of the primal relation of man and nature is "Snow Figure" which suggests, with its white feminine figure surrounded by a pattern of white forms broadly outlined, the spirit of the North itself. In "Boreal Forest Pageant," the figures of men and horses are more clearly defined, the color being applied in broad, flat masses. "The Blue Ice Forest," a pattern of white forms and exquisitely drawn deer, has persuasive subtlety of design.

For beauty of color his still-life of flowers in a blue bowl is an eminent expression of Mr. Sprinchorn's art, and two fruit subjects are similar examples of what the artist can do when he chooses to apply color in pictorial presentation. The water colors, mostly of flowers, relate color and pattern with masterly freedom. The pastels, such as "Flowers and Night Sky," are pervaded by an illusive poetic quality, their soft coloring being illumined by an occasional touch of brilliance. The exhibition lasts through February 25.

Biblical Subjects by Tack

Among the Biblical subjects which comprise half of the exhibition of paintings by Augustus Vincent Tack at the Kraushaar Galleries, lasting through February 28, the dramatic note is traceable mainly to color. While Mr. Tack is not afraid to use brilliant pigment, it is the restraint with which he uses it that makes for its effectiveness. So it is that the scarlet robe of Mary Magdalen at the foot of the cross, and the living blue of a Disciple's cloak gleaming against the white walls of "In the House of Matthew" take their place harmoniously in the general scheme.

Another element which distinguishes Mr. Tack's art is his ability to balance groups of figures and strike the emphatic note where it tells most. "Gethsemane" is a case in point, with the advancing crowd and the sleeping Disciples on either side and, in between, the solitary, kneeling figure of the Christ. One of the most striking of all is "Barabbas! Barabbas!"—a vortex of reds and blues and whirl-

(*Continued on page* 8)

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CLAVILUX IS TERMED "MOBILE PAINTING"

Invention of a Musician Is Also Called "the Motion Picture of the New Expressionism"—Shown at a Theater

Clavilux is the name of an invention by Thomas Wilfred for the performance of mobile color. The word is evidently coined from the Latin *clavis,* meaning key, and *lux,* light. The clavilux is receiving its first public showing at the Neighborhood Playhouse, the little experimental theater in East Grand Street.

Theatrical and musical publications have seen in the new invention terms of music made visible. And some artists of the modern school say that it is perhaps mobile painting, since it uses color, form and movement in infinite variety. To quote from the article by Roderick Seidenberg, "The Art of Mobile Color," which appeared in the *Freeman*:

"The patterns of light fall from the clavilux upon a screen of ground glass. Forms come into being, rise and descend, or remain poised like clouds while they change in hue or serve as enveloping figures for still other shapes that appear and follow intricate movements of their own. With marvellous transparency these figures pass each other, creating an effect of depth and perspective that is strange and fascinating."

Passing on to the relation of the clavilux to painting, Mr. Seidenberg points out that Futurism has somewhat failed because it is concerned with attempting to give a static expression of the emotions. He avers that the clavilux is "the motion-picture of the new expressionist art."

Very little is known about the mechanical workings of the instrument. Mr. Wilfred is a musician, a singer of ballads, and a player of the medieval twelve-stringed lute. He has had a mechanical as well as an artistic training. He has been working on the clavilux for fifteen years, ever elaborating and improving it. He sees it as an independent new art.

Famous Paris Model Writes Memoirs

PARIS—The *Bulletin de la Vie Artistique* publishes interesting reminiscences of Suzanne Valadon, model for Renoir, Degas, and Puvis de Chavannes. She posed for the "Bois Sacré" by Puvis de Chavannes, as also for Renoir's "Dancing in Town" and "Dancing in the Country." She recently had an exhibition of her own work at a Paris gallery.

Glover Buys An E. W. Redfield

E. W. Redfield's "The Road to the River," recently shown at the biennial exhibition at the Corcoran, has been purchased by Charles C. Glover, president of the Corcoran Gallery.

HEKKING WINS FIRST KANSAS CITY PRIZE

Gold Medal Awarded to Painter of "The Old Homestead," Which Was Done in Four Hours—Two States Compete

KANSAS CITY—William Hekking, of the art department of the University of Kansas, was awarded the gold medal at the annual exhibition of the work of the artists of Missouri and Kansas at the Kansas City Art Institute. His "Old Homestead" portrays an old mansion after a snowstorm, and it was painted in less than four hours. Mr. Hekking is a graduate of Syracuse University, where he won the Hiram Gee traveling scholarship.

The jury for this exhibition was composed of George William Eggers, director of the Denver Art Institute; Maurice Block, director of the Omaha Society of Fine Arts, and Oscar Jacobson, of the art department of the University of Oklahoma. Over 100 paintings by Missouri and Kansas artists are shown.

The show includes a total of 264 items in painting, sculpture, graphic art, ceramics, textiles, book-binding, pottery and jewelry. The silver medal for painting went to O. E. Berninghaus, of St. Louis, for "A Ranch House, Taos"; the bronze medal to Louis Sandell, and honorable mentions to LeRoy McMorris and Magdalena Tolson. The Art Institute purchase prize was awarded to Delle Miller, the Sweeney purchase prize to Magdalena Tolson.

Medals for sculpture went to Merrill Gage, Nancy Coonsman and Ada Simons; and for graphic arts to Sheila Burlingame, L. J. Wilford and Anna Keener. The J. C. Nichols graphic arts purchase prize was awarded to Birger Sandzén. Fine paintings were shown by Sandzén, Wilmovsky, Tolson and Jacobson, all of which are exempted from awards.

The exhibition is one that the two Missouri Valley states can well be proud of on account of its excellent quality. Many of the individual exhibits, besides the prize winners, are of a high standard. Several sales have been made. —C. J. S.

W. Frank Purdy Hurt in Collision

W. Frank Purdy, president of the Art Alliance, is recovering from a painful accident he suffered on the night of February 1, through the collision of a taxicab with the automobile in which he was riding on his way home from the annual meeting of the Alliance. He was thrown against the front window of the car and severely cut about the head.

New Art Gallery Opened in Chicago

CHICAGO—A new art gallery has been opened at 700 South Michigan Avenue by Chester H. Johnson and Adalbert E. Quest, formerly with Henry Reinhardt & Son, New York. The location is one of the best in the city. Messrs. Johnson and Quest will handle representative works of the American school.

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THREE WOMEN WIN PENNSYLVANIA PRIZES

At the Academy's 117th Annual Display, Half of Main Awards Are Given to Feminine Painters and Sculptors

PHILADELPHIA—Crowds, said by officials to have broken all records for a similar local event, thronged to the official opening of the Pennsylvania Academy of the Fine Arts' 117th annual exhibition last Sunday, following the private view on the day before. Announcement of the various winners in the display of paintings and statuary also heightened interest in the event.

Three members of the local group of artists received awards. These were Mrs. Mary Townsend Mason, "Still Life with Fruit," Mary Smith prize; William Lathrop, of New Hope (the artists' colony), "October Evening," Temple gold medal; and Miss Beatrice Fenton, "Sea-Weed Fountain" (sculpture), George D. Widener Memorial gold medal.

Mrs. Mason and Mr. Lathrop are by way of being veterans, since each has exhibited widely in the past. Miss Fenton, while perhaps not so well known, will doubtless in future be ranked among the important exhibitors on account of her award, which places her in association with such distinguished former winners as Grafly, Manship, Polasek and Laessle, for the men, and Malvina Hoffman and Evelyn Beatrice Longman, for the women.

George Oberteuffer who, although a Philadelphian, has spent much time in study abroad, was awarded the Sesnan gold medal for his "The Little Bathing Beach, Wisconsin," adjudged the best landscape in the show. Mr. Oberteuffer is at present head of the Wisconsin School of Arts, in Milwaukee.

Two other prizes were: the Carol H. Beck gold medal to Mrs. Ellen G. Emmet Rand for her portrait of Donald T. Warner, and the Walter Lippincot prize to Irving R. Wiles, of New York, for his effective study of a young woman in a little green hat. This was determined, in the jury's opinion, to be "the best figure piece painted in oil by an American artist."

Lathrop's prize-winning canvas, "October Evening," is in his best vein. From a leaf-strewn foreground the eye is carried through a screen of trees across a sheet of water to a lovely sky that fills the openings in the branches with its glowing light. Oberteuffer's painting is also a waterside scene entitled "The Bathing Beach, Wisconsin." Contrast with the still water of the stream, overhung with trees reaching across it, is afforded by the lively notes of the many human figures in the background, the whole being charged with an atmosphere of movement and life.

Ellen Emmet Rand's portrait of the Honorable Donald J. Warner is a superb performance, solid in construction, admirably painted and a lifelike resemblance to the original who is represented in a characteristic pose. "The Little Green Hat" by Irving R. Wiles has been seen before in public, dating from 1916, and is in his most familiar vein of suave coloring and vivid reality.

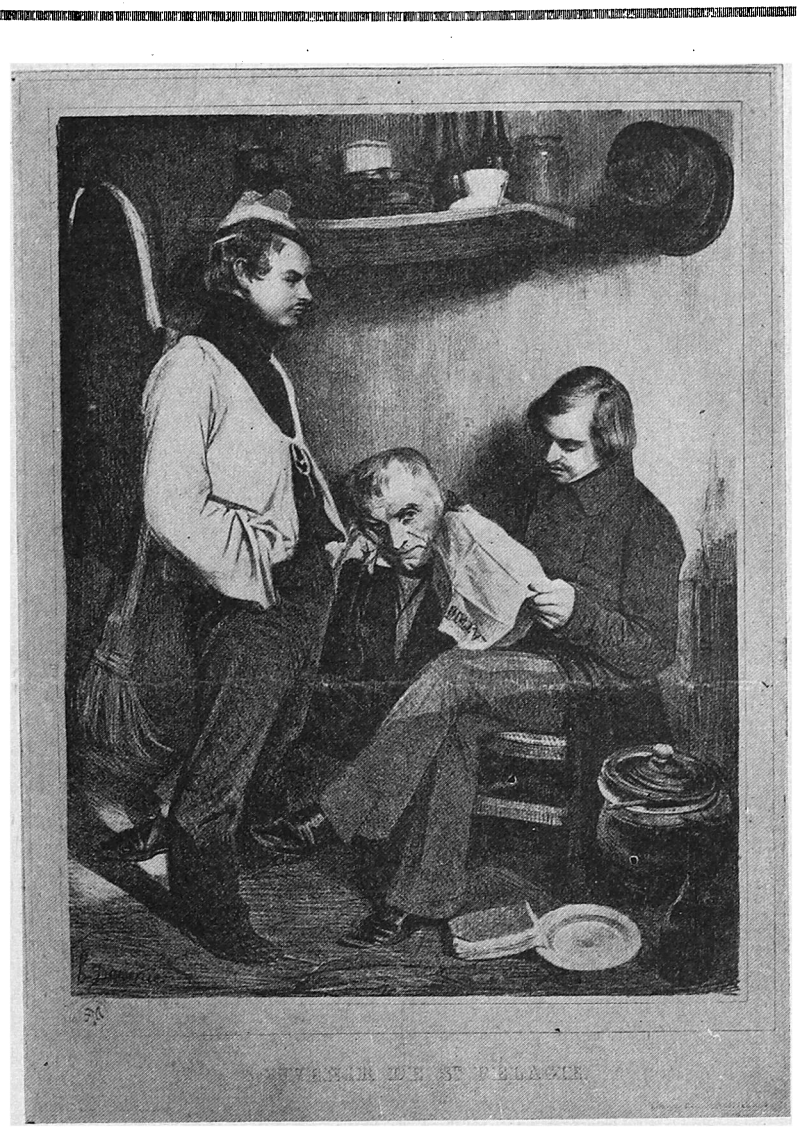
Mary Townsend Mason's "Still Life With Fruit" is an engaging bit of color that combines admirable drawing with vigorous brushwork, the diversified surfaces of the various objects in the composition being delightfully felt and rendered. The sculpture of Beatrice Fenton, "Sea-Weed Fountain," is full of naive charm owing to the realism of the smiling childish figure.

The exhibition, which will close on Sunday, March 26, is slightly smaller in point of number of exhibits than last season's, when 501 oils alone, were shown. This year there are 427. Many of the latter have already been seen in the eighth biennial exhibition of American paintings at the Corcoran Gallery, Washington, in December and January, and at the National Academy of Design's winter show in New York.

Metropolitan Gets $25,000 Bequest

Through the will of Edmund J. Curley, formerly of New York but who had lived abroad for ten years before his death, which occurred in Monte Carlo in December, 1921, the Metropolitan Museum of Art will receive a bequest of $25,000.

8,000 French Lithographs Comprising Great Maroni Collection Will Be Shown in Paris



"SOUVENIR DE STE. PELAGIE" LITHOGRAPH BY DAUMIER

PARIS—One of the signal events of the artistic season in Paris is the sale of the banker Maroni's collection of lithographic prints belonging to the French Romantic period. Representing forty years of relentless quest it comprises eight thousand of the rarest and most beautiful examples by such masters in the art of lithography as Aubry Lecomte, Charlet, Daumier, Delacroix, Devéria, Jules Dupré, Gavarni, Géricault, Isabey, Raffet, Vernet, etc., and includes many unique specimens and final proofs showing notes in the writing of the engraver, as also unpublished pieces and cartoons which were not passed by the imperial censor, and are, therefore, unkown to the public.

Its new owners, MM. Marcel Guiot et Cie., purpose presenting this collection in eight instalments at their galleries in the rue Volney, Paris, from next June to October, which is the season of the year specially favored by American visitors. Many of them will certainly be attracted to it, as they have been among the first to show an active interest in this style of engraving, several curators of museums having made purchases of specimens by the great French lithographers for American galleries during their travels in Europe this last summer.

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HENRI'S NUDE OFF WOMAN'S CLUB WALL

Rockford, Illinois, Organization Puts Canvas in Cellar—Local Writer Says Town Is In Its "Swaddling Clothes"

ROCKFORD, Ill.—Robert Henri's half-length, partly nude figure called "The Chinese Jacket" was removed from the walls of the Rockford Woman's Club, where it was hung as one of the exhibits in the Carson Pirie Scott & Co. exhibition of American paintings, and was placed in the cellar of the clubhouse with the face of the canvas turned away from sight.

No reason was given by those in charge of the exhibition in the club, but Barney Thompson, writing in the Rockford *Independent*, says that this action woutd seem to indicate "that Rockford is still in its artistic swaddling clothes, embarrassed in the presence of reality, smug when nakedness is clothed and self-satisfied where evil is covered."

In writing of this incident Mr. Thompson quotes an anonymous artist as saying:

"Why should such a picture as Frieseke's 'The Blue Dress' be permitted a large space on the walls of the gallery and Henri's canvas be taken down? There is no more morality in Frieseke's painting than there is in Henri's. The fair woman in the blue gown is as purely a matter of decoration, of skillful composition, as is the dark woman whom Henri has painted. Clothes are a matter of custom. Ten years ago we would have leered at short skirts on the street just as a few people have leered at this picture. We no longer consider it necessary to cover our entire bodies."

Belgian Painter Proposes Public Bureau to Register All Art Works

BRUSSELS—A public office for the registration of all works of art, to prevent future frauds or mistakes in the sale of such works, has been proposed to the Cercle Artistique et Litteraire by Jef Leempoels, Belgian painter. The newspapers of Brussels and of Paris have begun to notice the plan and editorials favoring its adoption have appeared.

"It seems strange," argues M. Leempoels, "and even astonishing, that no such thing has yet been done in any country in the field of the fine arts, those expressions of the human soul more precious than any achievements of man, while horses and dogs and other pedigreed animals and perishable possessions are regularly registered in a public manner."

He says that it should be easy to provide facilities for the registering of any art work, with the signature of the artist, his name in full, the date and place of his birth, a description of the work and a summary of its features. all in his own handwriting. All this should be accompanied by his photograph. The government bureau should then furnish the artist a photographed copy of the official registration data, to be affixed to the reverse side of the art work and to accompany such work in all its travels.

The Cercle Artistique et Litteraire has decided, in the event that the Belgian government does not provide such a bureau, to establish a system of registration of its own and to invite all artists to coöperate with it.

London Notes Miss Frishmuth's Work

A recent edition of the London magazine called *Eve* has a two-page article, with numerous illustrations, about the work of Harriet Frismuth, American sculptor. Among the reproductions are "Extase," "The Dancers," "Joy of the Waters" and "The Slavonic Dancer."

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BIG GRAPHIC ARTS SHOW IS PROJECTED

The American Academy of Arts and Letters Invites Etchers and Engravers to Send Groups of Their Works

The American Academy of Arts and Letters proposes to hold in the Academy Galleries, 15 West 81st Street, from March 16 to April 16, an exhibition of modern American etchings and engravings, with the object of showing the best American work in the graphic arts. To accomplish this, American etchers, engravers, lithographers and wood engravers are invited to submit examples of their work to the Academy's exhibition committee. Groups are preferred.

All work submitted must be mounted on mats either 14¼ inches by 9¼ inches or 16 inches by 22 inches, though framed works may be sent, carriage paid. No packing cases will be received at the Academy before the first of March. The committee consists of Timothy Cole, Childe Hassam and Joseph Pennell, chairman.

It is the opinion of the Academy that such an exhibition will do much to foster, encourage and develop the graphic arts in America, and this is one of the functions of the American Academy of Arts and Letters.

The circumstance may be taken advantage of for a revival of the old complaint that the "old" want to discourage the "young," when the fact is, that nowadays the young have every chance, while their monopoly of all the "good places" is often far in excess of whatever it may have been formerly on their seniors' part.

Royal Medal Suggested for Hastings

After a meeting of the Council of the Royal Institute of British Architects in London, on February 6, it was announced that the name of Thomas Hastings, New York architect, is to be submitted to King George with the suggestion that he would be a fit recipient of the Royal Gold Medal for architecture for the current year. Mr. Hastings is head of the firm of Carrere & Hastings, of New York.

More Visitors at Minneapolis Museum

MINNEAPOLIS—In 1921 there were 78,374 persons, not including students, who visited the Institute of Arts, an increase of 13,287 over the 1920 attendance. Since October 1, last, 18,658 school children have visited the museum.

HARMONY IN EXHIBITS DETROIT'S NEW PLAN

Dr. Valentiner Tells How All Objects in the $2,000,000 Edifice Will Be Grouped by Countries and Periods

BERLIN—Dr. Wilhelm R. Valentiner, former curator of the Metropolitan Museum of Art in New York, who has just been appointed on the staff of the Detroit Museum as expert and adviser, upon his return to Berlin explained in broad outlines his plan for the new museum edifice in Detroit. The building will be completed within two years at a cost of $2,000,000, and will represent one of the finest designs ever made by Paul Cret, the architect of the Pan-American Building in Washington. The plan embodies a new solution of museum building problems and has been discussed in Europe for a long time, but America is now to receive the first benefit of all the discussion.

There are two fundamental features. First, the different kinds of art objects—paintings, sculptures, applied art—will not be placed in separate rooms, but the attempt will be made to unite all the art productions of one period and country in a harmonious entirety, conveying the atmosphere of their time. This will eliminate the tiresome file of galleries showing only paintings and give the eye a rest on other objects, besides acting in an educational way by explaining the connection between the different kinds of art of the same epoch.

The second feature is perhaps of still greater importance as it has never been carried out before. In contrast to the usual arrangement, the entrance rooms will be given up to modern works, so that the public starts with seeing, first of all, contemporary art. The idea is that contemporary art will lead the untrained visitor easily to the understanding of the art of other times. The work of genius of the native country should be best fitted for this purpose and therefore is given the broadest space.

The ground plan of the new museum will be so arranged that each of the two wings will house the art of America and Europe, joined by a middle part, containing the art of Asia. Beginning the circuit at the left with modern American art, one will come to the Colonial art of the XVII and XVIII centuries, leading to the primitive art of Central America and Peru. Entering the communicating building, occupied by Asiatic art, early Chinese follows closely. The early art of all the coast countries of the Pacific—Asia on one side, America on the other—will be near each other. Corea, Japan, India, Persia are to be joined, and these will conduct us to the right wing of the building, which begins with Asia Minor and Egypt, and these in turn will be followed by Grecian, Roman and early Christian art.

We have now reached the time of the Middle Ages and the Renaissance, to the art of which have recently been added, in the Detroit Museum collections, a few masterpieces of the German and Italian schools. The XVII and XVIII centuries mark the last stage before we finish our imaginary walk in the final rooms, containing modern European art. It is obvious that this arrangement will give a clear and comprehensive survey, enabling the public to obtain a knowledge of the development and the connecting links of art throughout the whole world.

Europe with its museums for scientific and artistic purposes should find an example here and it is interesting to recall that Dr. Valentiner two years ago, when writing on similar problems, was much criticised in Germany. It was impossible to effectuate these modern ideas for the new museums in Berlin against "red-tapeism" and old-fashioned tendencies. The social features of the plan are shown by other details. A reception hall, a flower garden in an inner court, and a lecture hall for public lectures, concerts and other entertainments are included. For the exterior of the edifice the style will be mainly classic. —F. T.

Attendance at Boston Museum Grows

BOSTON—The annual report of Morris Gray, president of the Boston Museum of Fine Arts, shows that 319,895 persons visited the Museum in 1921, an increase of about 30,000 over 1920. Legacies amounting to $75,700 and gifts for the purchase of works of art to the amount $34,335 were received.

Will Discuss "Art in America"

"Art in America" will be discussed at a dinner to be given by the Society of Arts and Sciences on Sunday evening, February 12, in the Biltmore Hotel. Otto H. Kahn will be the toastmaster and among the guests of honor will be Claire Sheridan, Mary Garden and Marie Jeritza.

PARIS SHOCKED BY INDEPENDENTS' SHOW

Nudes Prove Too Much and Art Critics League Boycotts Exhibits Because of Trend Toward "Pagan Ugliness"

PARIS—The members of the Parisian Art Critics' League refused to attend the current exhibition of the Salon des Indépendants, which opened in the Grand Palais on January 27, and issued a formal statement as to the reasons for their action that reads in part:

"Modern art no longer embraces beauty as its fundamental precept, but it is praying on the altar of pagan ugliness, delivering its soul to the grotesque gods of Baal."

The Indépendants' show has created an extraordinary row in Paris, a disturbance including the social, as well as the art world. The cause is that practically the entire exhibition is made up of studies of the nude, and they are nudes of such a character as to shock even Paris. Many American artists in Paris have refused to bring women friends to the show and society women are demanding of the committee in charge that their portraits be withdrawn because of the "disgusting contiguity" of the many paintings representing vicious women and negresses.

Much of the discussion rages around Raymond Paillet's canvas entitled "Adam and Eve." In this work the painter has represented Adam as bald and ape-faced with great gorilla-like hands and feet. Eve has a bestial countenance, four deformed breasts and claw-like extremities. Both are nude, and of a nudity that has set gasping all those who have seen the picture. It is reported that the picture has been purchased by a Parisian dealer on the order of an anonymous "American millionaire." Paris is speculating as to what would happen to the picture were it sent to the United States.

PARIS [By Mail]—For the exhibition of the Société des Artistes Indépendants the halls of the Grand Palais had been sensibly divided into cubicles according to the excellent plan formerly adopted by this society when it built its own sheds on the embankment. Since those days the character of the Indépendants has changed. A smaller number of amateurs and more or less inspired *douaniers* to whom the doors of the official Salons were proudly closed, who would spend their Sundays painting in the Forests of Meudon or Fontainebleau, do not take part nowadays because, so it is said, the membership fee has become too high.

It is not my intention to dwell greatly upon the eccentricities which are associated in the popular mind with the Indépendants. I will, however, mention the case of a "sculptured picture" into which a wine-glass and electric lamp have been inserted among other items. There are also flat surfaces showing meanders of stripes, and in one big canvas has been worked a wool button-hole stitch representing little interwoven circles. Exhibits of this sort are generally symptomatic of geometrical preoccupations whose study comes under the head, not of art, but of pathology.

Among the participants whom we have come to look upon as the very foundation of the Indépendants, there are many abstentions this year, among these being Matisse, Marchand, Segonzac, Flandrin, Marval, *et al.*

The masterpiece of the year, and which would be a masterpiece at any time anywhere, is the picture of La Rochelle harbor by Signac, the president. Superb for balance of color and form, it is the most complete and final work in the Salon. The great painter has never done better. They talk of being constructors, these and those, but here we have a constructor in the fullest sense, a constructor of pictorial monuments and who does not talk about it. The work with its solid fluidity, its majesty and serenity, its depth and accuracy, is another tribute to that mysterious divisionist, stippling process which has already given us such definite achievements in modern art by Seurat, Henry Edmond Cross and Signac himself, a form of technique too complex and too scientific for facile imitation or glib verbal adjustment. The master also shows a view of Andély of great and perfect beauty.

The vice-president's picture is worthy of his rank here, too. It represents a phase in a boxing match, and the sheer physicality of the subject is rendered with even more than usual of Luc-Albert Moreau's characteristic self-possession.

An important picture, containing much of beauty, is André Verdilhan's decorative panel of the port of Marseilles. Van Dongen sends a portrait of a gnome-like "business man," a specimen of humanity that might have come out of "When the Sleeper Wakes."

Sigrist's portrait of a lady is perfect and objective without obviousness. I like his landscapes less. Hardby is a nude lady against a background of snow-covered roofs, by Sabbagh. Another portrait, very brainy and attractive in its execution, is Myron Nutting's, whose complex blues are more pleasant than Bissière's reds. André Lhôte is on the rocks this time. Charles Guèrin is represented by his genres as well as by his portraits. Thévenet and Survage must be classed among the half dozen best portrait painters here.

Cornilleau's "Return from Harvest" has the fulness of a picture by Ruysdael or Constable, with a touch of something primitive and a touch of something modern. It is altogether good. Another excellent painter is Dignimont, with his picturesque scenes in seaport towns. Guy Dollian, whom I like so much usually, is not up to the mark this year.

Rétif, in his charming little picture of bathers, has made an attempt at composition and incident just as did Boucher or Fragonard before him. Story, or at least subject, pictures, are gaining ground steadily. The aim is good stories well painted. For instance, Maria Blanchard paints cleverly, though not necessarily pleasantly, domestic scenes like the Flemish painters. French painters will never paint sermons.

Metzinger's *nature-morte* is a very poetic development from his former always promising Cubist stage. There is more of originality in it than in Dufresne's. Lotiron has been too modest. André Hofer, who is a Swiss, is a rare artist and a most exquisite lithographer. He belongs to a class which I would term fastidious, as does Ciolkowski, who sends a tinted drawing of a nymph reminiscent of Pompeian walls and Grecian vases.

There are many fine landscapes. Those by the second vice-president, Luce, are pleasantly mellow, green and sylvan. Yves Alix, Barat-Leveraux, Waroquier, Thorndike play more on browns. Urbain is most delicate; Chavenon, free; Bompard, synoptical; Léveillé, severe; Jacquemot, scrupulous; Igounet de Villers has a panel in a decorative spirit for tapestry execution; James Butler, Conrad Kickert, Clergé all have good pictures. Mathieu Verdilhan is striking but sketchy.

I failed to find as much good work by women as I do usually. Alice Bailly's pleased me most. She has a delightful vision and manner. Lewitzka, Juliette Roche and Suzanne Valadon are represented. Chériane has sent the first picture I like, by her, a mother and child in a boat full of innocent charm and observation. There is nothing scholastic about Mrs. Lane either; Miss Kemp can paint an Eastern crowd; and Janet Scudder's new evolution expresses itself in gleanings from the vegetable garden. Mrs. Nutting is zoologic, having carved illustrations for the "Jungle Book." There is a special Belgian section where Veehaegen appears to show most originality.

In the sculpture halls Loutchansky's "Balalaika Player" comes well-nigh being a little masterpiece of life and expressiveness. Hernandez, the Spaniard, is not this time represented by his fine animals, but by a portrait head cut direct out of rose granite, his aim being permanency—and he deserves to obtain it.

—M. C.

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ARCHITECTS' SHOW BRIGHT WITH COLOR

Thirty-Seventh Annual Exhibition in Fine Arts Building Best in Years—Prizes Include Painting and Sculpture

Its excursion northward to the Metropolitan Museum of Art last season evidently had an enlivening effect on the Architectural League, for its thirty-seventh annual exhibition, now being held in the Fine Arts Building, is the most interesting, well arranged and colorful in recent years. Although there are nearly 900 exhibits, the general decorative scheme is so well carried out that everything can be seen without that sense of confusion noted in so many past exhibitions.

On the opening night, February 3, a dinner in the league rooms was followed by a procession of the league officers and their guests to the Vanderbilt Gallery, where, on a temporary stage, Howard Greenley, president, presented the awards. These included: Prize for architecture, to Walker & Gillette; for painting, Ezra Winter; for sculpture, Leo Lentille; for landscape architecture, Olmstead Brothers; Avery prize for sculpture, Grace H. Talbot; and the Collaborative prize, Francis J. Creamer, George Davidson and C. Paul Jennewein.

The walls of the south gallery are hung with photographs of buildings and architects' plans. There are a few pieces of sculpture and ship models. The chief features are two booths, one containing a model of the Harkness Memorial Quadrangle at Yale by James Campbell Rogers, photographs of the completed structure, and plaster reproductions of some of its sculptures. This booth is lined with carved walnut panelling such as is to be used in some of the rooms in the Quadrangle.

In addition to sculptures and wrought-iron work, the central gallery displays models by mural painters of rooms for modern houses. The artists contributing are J. Monroe Hewlett, William Laurel Harris, Arthur Covey, Maxwell Armfield, Mortimer Lichtenhauer, Robert Chanler, Russell Cowles, Arthur Crisp and Thomas Mackey.

The Vanderbilt Gallery is a mass of color on walls and ceiling, this note being added by many beautiful examples of batik work hung banner-fashion from ropes. In this gallery are Leo Lentilli's flagpole base for the I. L. Rice playfield, which won the sculpture prize; a model made by John S. Sargent to show his scheme for the decoration of the Boston Museum, Dorothea M. Litzinger's brilliant "Flower Panel," S. F. Bilotti's "Garden Figure," the mural panel "Legends of the Tappan-Zee," by Fred Dana Marsh; two cartoons for painted doors by Allyn Cox.

The exhibition will continue through March 4, the public being admitted free on Mondays.

ART LEAGUE VEXED BY STATUE'S PLIGHT

Letter Sent to the Mayor by Artists' Organization Objects to Neglect of Washington's Effigy and Other Works

In a vigorously worded letter of protest, the League of New York Artists, of which Howard Giles is president and Julian Bowes managing secretary, has called the attention of Mayor Hylan of New York to "the plight of such of our public statues as happen to be placed on sites that are within or nearby localities where extensive excavation and building is in progress."

Attention is specifically called to the bronze equestrian statue of George Washington, at the southeast corner of Washington Square, which, it is declared, "probably needs more care at the present time" than any other in the city. The letter continues:

"The Father of Our Country riding with uplifted arm bestowing benediction, has refuse iron girders scattered in his path—and his granite pedestal is disfigured with pitch! This fine statue has for years been treated without ceremony—broadsided by huge scaffoldings for the crosstown subway operations, and no precaution taken to protect it. And now that the boardings have been removed, and all evidence elsewhere in this section of surface work has disappeared, there still remains an unsightly scattered heap of iron girders thrown down around the pedestal. To this is added broken sewer pipe and the general refuse of neglect. This would hardly be permitted elsewhere—why is this permitted here? Such a condition is disorderly and disgraceful. This is one of the best-placed statues in New York, and it has been treated the worst."

Suggestions are made that the statue be properly cleaned by experts, that its foundations be examined and the railings enclosing it repaired. It is pointed out that the city's statues need little but constant supervision to keep them in proper condition; and the letter ends with the pointed and appropriate question: "Cannot enough interest in the preservation of our worthy sculptured monuments be amassed to put and keep them right?"

"THE GARDEN PATH" By FRANK TOWNSEND HUTCHENS
In the artist's exhibition at the Babcock Galleries

Offer $1,000 Prize for a Poster

LOS ANGELES—The Pilgrim Play Association, Inc., is offering $1,000 for the best poster to advertise the Pilgrim play, "The Life of Christ," given here each summer. This play, which somewhat resembles the Passion Play of Oberammergau, is presented under the auspices of a committee comprising the Episcopal bishops of Los Angeles and Pennsylvania, George Arliss and Mrs. Otis Skinner, representing the stage; Clayton Hamilton, author and critic; Violet Oakley, mural painter, and others.

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"PICKWICK" BRINGS $3,500 AT AUCTION

First Edition from the Jupp Collection Bought by J. D. Kerr at Anderson Galleries—Other Records of Sales Room

An unusually fine copy of "Pickwick Papers" brought the highest price at the sale of the Dickens collection of Dr. R. T. Jupp, of London, at the Anderson Galleries, February 1 and 2. The copy, which went to J. D. Kerr for $3,500, is of the first edition in the original parts and is illustrated by Seymour, Buss and "Phiz."

The total of the sale was $32,508.75 for 491 lots. Items bringing $300 and over are as follows:

17—(Barnaby Rudge) "Grip," Charles Dickens' raven, stuffed and mounted; H. V. Horton ..... $ 310
19—Letter from Dickens to Angus Fletcher announcing the death of "Grip," W. R. Hearst 385
20—Six original wash drawings by F. Barnard of Betsy Trotwood, Uriah Heep, etc.; H. V. Horton 525
34—Dickens' Memoranda Book, 28 pages, containing ideas later used in novels; sold to order 1800
54—"A Christmas Carol," trial issue dated 1844 but issued in 1843; sold to order 300
90—"The Works of Dickens," presentation set to Wilkie Collins; E. L. Dean 310
229—John Forster, extra-illustrated "Life of Dickens," first edition, with about 250 autograph letters and portraits; J. D. Kern 1000
230—John Forster, extra-illustrated "Life of Dickens," with letters; W. R. Hearst 475
237—"Gad's Hill Gazette," file of nine numbers; H. V. Horton 425
243—"Great Expectations," first edition, first issue; Rosenbach Co 455
332—Dickens' letter to W. C. Macready asking permission to dedicate "Nicholas Nickleby," to him; W. R. Hearst 480
358—"Oliver Twist," Cruikshank illustrations, first edition in original parts; Mrs. C. Milheiser 380
376—"Pickwick," in the original parts, with illustrations by Seymour, Buss and "Phiz," 1836; J. D. Kerr 3500
384—Original autograph manuscript by Dickens on Pickwick, refuting claims of Robert Seymour; W. R. Hearst 2200
385—Autograph manuscript of two unpublished Weller verses; J. F. Drake 420
430—"Sketches by Boz," first edition in the original parts; W. R. Hearst 975
439—Letter from Stevenson with tribute to Dickens W. R. Hearst 1150
440—"The Strange Gentleman," first edition; sold to order 650
449—"A Tale of Two Cities," first issue, first edition; W. R. Hearst 475
470—Large mahogany sideboard from dining room at Gad's Hill; W. R. Hearst 525
471—Mahogany teapoy from dining room at Gad's Hill; J. W. Best 310
473—Dickens' wedding gift to his bride, ivory fitted work box; sold to order 800
474—Silver cup, presented to Dickens by "British Officers and Friends, Montreal, 1842"; W. R. Hearst 445
475—Silver Cup presented to Dickens by the staff of the Morning Chronicle, 1837; W. R. Hearst 550
488—Papier mache writing cabinet used by Dickens in his bed room; W. R. Hearst 400
491—Writing case from Dickens' desk; J. W. Best 450

Van Duzer Thackeray Library

Anderson Galleries, Park Ave. and 59th St.—A Thackerary library collected by Henry Sayre Van Duzer, evenings of Feb. 6, 7. Total of $32,848.75 for 350 lots. A report of the sale on items of $300 and over:

22—"Jane Eyre," with dedication to Thackeray, second edition, and letters from Thackeray and Charlotte Bronte; J. D. Kern ..... $ 470
32—"Catherine," manuscript; L. M. Thompson 450
44—"Clevedon Court," fasimile autograph letter and 15 plates, one of three known copies; L. M. Thompson 300
67—"Doctor Birch and His Young Friends," with part of original manuscript; W. M. Hill 460
70—Original drawings for "Doctor Birch"; W. R. Hearst 700
71—Original drawings, "Literature Presenting Science to Britannia"; W. M. Hill 700
88—"The Exquisites," by John Barrow with four plates by Thackeray, one of three copies in America; Miss Belle de C. Greene 2350
93—"Flore et Zephyr," 9 plates; J. D. Kern 1000
102—"The Gownsman" 1830, original printed boards; J. F. Drake, Inc 975
116—"Pendennis," with one page of original manuscript and an original drawing; W. R. Hearst 700
134—14 drawings for "The Irish Sketch Book"; W. R. Hearst 900
149—"King Glumpus," first edition; Gabriel Wells 1150
164—Autograph letter to Mrs. MacCullagh; J. D. Kern 300
187—Manuscript of the Pinner Speech; W. M. Hill 330
188—Illustrated storyette in letter form to Lady Morley; W. R. Hearst 300
208—Original drawings for "Mrs. Perkins's Ball"; W. R. Hearst 950
247—Marble bust of Thackeray by Baron Marochetti; H. E. Huntington 710
248—Leighton portrait of Thackeray; Gabriel Wells 385
249—Original portrait of Thackeray by himself; P. Ingraham 310
288—"The Second Funeral of Napoleon," first edition; Gabriel Wells 775
300—"The Snob," complete in original boards; Gabriel Wells 1350
335—First edition of "Vanity Fair" in original parts; Brentanos 2100
339—Four manuscripts of ballads; Gabriel Wells 975
340—Original drawings for "Vanity Fair"; Gabriel Wells 1425

Elizabeth M. Anderson Estate

American Art Galleries, 6 Madison Square South.—Antique Chinese porcelains, Chinese and Oriental rugs and carpets and art objects, Jan. 30, 31, Feb. 1. Total, $39,352.40 for 741 lots. A report of the sale for items of $300 and up:

459—Set of four early American maplewood chairs; Otto Bernet, agent ..... $ 480
463—Set of white mahogany chairs, settees, tables and stool; Miss Romans 525
481—Antique Feraghan rug; William P. Jones 510
494—Kirman rug; William P. Jones 360
500—Antique Chinese rug; W. W. Seaman, agent 1150
502—Antique Kurdistan rug; Mr. Kashan 3100
526—Peachbloom water jar, K'hang-hsi; K. Oshima 400
541—Clair-de-lune vase, K'hang-hsi; K. Oshima 1200
547—Sang-de-boeuf gallipot, K'hang-hsi; C. F. Yau 500
559—Brilliant red flambé vase, Ch'ieng-lung; Mrs. E. F. Albee 350
560—Sang-de-boeuf bottle, K'ang-hsi; Mr. Voron 375
562—Sang-de-boeuf oviform vase; Long Sang Ti, Inc. 900
567—Large rock crystal ball; F. C. Jaehne 350
636—Blue and white double-gourd bottle, Ch'ieng-lung; Mrs. J. B. Mahon 570
666—Blue and white Hawthorn ginger jar with original cover, K'ang-hsi; T. F. Crowley .. 520
667—Blue and white Hawthorn ginger jar with cover; K'ang-hsi, P. Jackson Higgs .. 430
722—Blue and white Temple jar, K'ang-hsi; T. F. Crowley 420

Rouart Japanese Prints

American Art Galleries, 6 Madison Square South.—Japanese Color prints collected by the late Alexis Rouart, of Paris, afternoons and evenings of Feb. 6 and 7. Total, $36,754 for 999 lots. A report of the sale for items of $300 and over:

5—"The Woman in Black," Katsunobu; F. W. Gookin, agent ..... $ 420
17—"Sanjo Kantaro," Masanobu; F. W. Gookin, agent 400
18—"The First Sanogawa Ichimatsu," Masanobu; F. W. Gookin, agent 450
31—"Young Woman Opening an Umbrella," Toyonobu; Miss C. L. Andrews 310
114—"Blowing Up the Fire," Utamaro; F. W. Gookin, agent 300
115—"Meditating about Love," Utamaro; F. S. Colburn 310
281—"The Wind that Waves the Willow Branches," Kiyonaga; W. F. Gookin, agent 350
335—"Hanaogi of Ogi-ya," Utamaro; K. Oshima 330
337—"Wakaume of Tama-ya," Utamaro; K. Oshima 520
345—"The Sheltering Tree," Utamaro tryptich; F. W. Gookin, agent 370
347—"An Osaka Beauty," Choki; F. W. Gookin, agent 1250
350—"The Apparition of Yama-uba," Hokusai; F. W. Gookin, agent 410
354-359—"The Six Famous Foets," Hokusai; W. W. Seamen, agent 320

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Near and far eastern collection of Nouri-el-Bagdadi including Oriental and European porcelains, Venetian glass, Armenian rugs, etc., afternoons of February 16, 17, 18.

American Art Galleries, 6 Madison Square South.—Gothic and Renaissance furniture, early Italian paintings, tapestries, etc., collected by Chevalier Raoul Tolentino, afternoons of Feb. 15, 16, 17, 18. —Barbizon, early Dutch, modern French and American paintings from the Elizabeth Milbank Anderson estate, evening of Feb. 16 at Hotel Plaza.

Clarke's, 42 East 58th St.—Estate of Grace Wilkes, on premises, 16 Washington Square North, furniture, paintings, rugs, and personal effects, mornings of Feb. 15, 16.

Plaza Art Rooms, 5 East 59th St.—The M. E. Miller collection of Colonial furniture, textiles, bronzes, paintings, etc., postponed to afternoons of Feb. 15, 16, 17, 18.

James P. Silo & Son, 40 East 45th St.—Modern and antique furniture, the property of Mrs. Peter Cooper Hewitt, afternoons of Feb. 15, 16, 17, 18.

Walpole Galleries, 12 West 48th St.—Objects of art, furniture, hangings, rugs, the property of Mrs. Baker, Miss Dunnell, and the estate of the late Judge Olmsted, afternoon of Feb. 17.

Ball of the Fine Arts, February 16, In Hotel Astor to Follow Paris Model

The general committee of the Ball of the Fine Arts to be given at the Hotel Astor Thursday evening, Feb. 16, by the Society of Beaux Arts Architects for the benefit of the students in architecture, painting and sculpture of the Beaux Arts Institute of Design, is made up of the following painters, sculptors and illustrators:

Robert W. Chanler, Arthur Crisp, Emil Fuchs, Jules Guerin, Ben Ali Haggin, Albert Herter, Rockwell Kent, Gari Melchers, Willard L. Metcalf, F. Luis Mora, Ernest Peixotto, Albert Sterner, Robert Aitken, Solon H. Borglum, Henry B. Culver, John Gregory, Miss Malvina Hoffman, Charles Keck, Leo Lentelli, Edward McCartan, Frederick MacMonnies, C. C. Rumsey, Claire Sheridan, Mrs. Harry Payne Whitney, Helen Dryden, C. B. Falls, C. D. Gibson, Troy Kinney, Neysa McMein and Tony Sarg.

The program and decorations will follow the general scheme of the famous Bal de Quat-z-Arts of Paris. Tickets are $10.00 each. They may be obtained from Kenneth M. Murchison, 101 Park Avenue, and Harry Allan Jacobs, 64 East 55th Street.

Women Artists to Hold an Auction In Architectural League Rooms

An auction sale of paintings and sculptures by members of the National Association of Women Painters and Sculptors will be held in the rooms of the Architectural League, 215 West 57th street, on March 15 at 8 p. m. An exhibition of the works to be sold will be held on March 12 to 15 inclusive, and on the afternoons of those days. Mrs. James G. Ballinger will serve tea. The sale will be conducted by Frederick A. Chapman, of the Anderson Galleries, and the proceeds will be divided equally between the artists and the association.

Among those who will be represented in the exhibition are: Elizabeth Price, Harriet W. Frismuth, Christina Morton, Helen G. Sahler and Lindsey Morris Sterling, of New York City: J. Pulis Lathrop, Albany; Ruth Anderson, Boston; Edith C. Barry, Montclair; Irma Kohn, Chicago; Emily P. Groom, Milwaukee; Johanna K. W. Hailman, Pittsburgh; Cora Brooks, Fern I. Coppedge and Lucile Howard, Philadelphia.

On Exhibition Monday, February 20

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Georgian Silver and Sheffield Plate
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Decorated Porcelains and Faience
including Dinner and Tea Services, Lamps; a most interesting group of Leeds Creamware, Lowestoft and Early Italian Faience.

Irish, English, French and Venetian Glass of the XVIII Century
including fine Waterford and Bristol lustres, decanters, quaint goblets and a unique French lustred and festooned Chandelier.

Laces and Household Linens
including Filet and Venetian Lace Covers, Table Centers and Coverlets.

Bronzes, Clocks and Objects of Art
many interesting Ivory miniatures, including a delightful example by Isabey; a number of Renaissance Stained Glass Panels and a Graeco-Roman Bronze Head from the Benjamin Thaw collection; also charming Jades, Incense Burners, Cups and Plants.

Numerous Unique Bronze Chandeliers, Wall Appliques, Andirons and Fenders
in the main specially executed for the varied-style rooms; including two charming Directoire Chenets and rare Spanish and French Renaissance Hanging Lamps.

Sumptuous Velvets; Embroideries, Damasks and Brocades of the XVII and XVIII Centuries
including a superb Baldacchino of the Sapphire Blue Velvet of utmost rarity; Ecclesiastical Vestments, Sets of Curtains. Beautiful Italian Velvet and Brocade Covers and Cushions.

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Beautiful Antique Eastern Carpets and Rugs
including a magnificent XVII Century Khorassan from the famous Bookwalter Collection; a number of XVII Century Fereghens; Herati and Caucasian weavings. Ghiordez and Chinese Rugs.

Decorative French, English and Flemish Paintings
including a superb set of Wall Canvases, Flemish XVII Century, which were acquired in situ from the Fitch estate; a set of Bistre and Wash Drawings and a Painting, "Bacchus and Ariadne," by Angelica Kauffman; Architectural subjects of the Pannini period, Portraits, Landscapes, Prints; Ceiling Panels by Gavin Hamilton, and a series of Six Panels, allegorical of the Signs of the Zodiac, by Philippe Mercier. A remarkable portrait by Sir Joshua Reynolds of his niece, Miss Theophilia Palmer.

Rare Sculptures in Marble, Terra Cotta, Stone and Wood from the XII to XVIII Centuries
including Statuettes, Shrines, a beautiful XVIII Century reclining Cupidon and a graceful figure of Venus in Terra Cotta; Early Replicas of Cloidon, Two XVIII Century marble statues after Watteau; an Italian bust from the William Salamon Collection and numerous Saintly Figures and groups of first importance, and a pair of beautiful French Terra Cotta Busts after Bouillet, signed and dated.

Beautiful French and English XVIII Century Furniture
including Writing and other Tables, Cabinets, Commodes, Screens, beautiful Sofas and Chairs, several signed by the great French Cabinetmakers Jacob, Delmet and Raingo; many acquired from the Clyde Fitch and other famous collections.

Garden Marbles and Terra Cottas
including Urns, many Marble Benches, Jardinieres, Oil Jars, delightful terra cotta Baskets of Fruit, Figures, Fountains; a charming marble Temple of Love and a very rare Verona marble Well Head, until now removed, was in situ where Clyde Fitch placed it on arrival from Italy.

Illustrated descriptive catalogue sent on request

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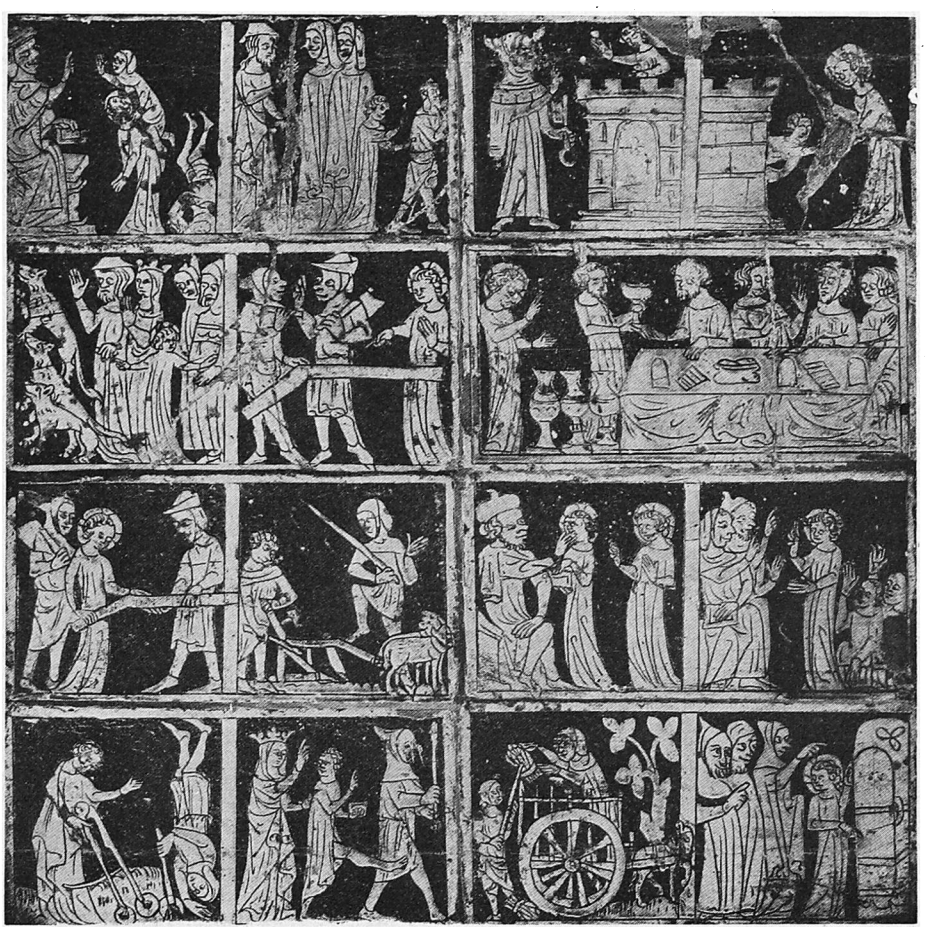
Unique Set of XIII Century English Tiles Picturing Christ's Boyhood in London Sale



PANEL OF MEDIEVAL ENGLISH FICTURE TILES XIII CENTURY

LONDON—A remarkable panel comprising eight medieval English picture tiles, probably of the XIII or XIV century, has come to Sotheby, Wilkinson & Hodges' for sale, and the tiles are so unique in manner that no one in the art world of London can recall a similar set ever being seen here—certainly none that were ever offered at public sale.

The tiles are fashioned of red clay with figures in white slip, the designs formed by agraffite lines and the whole covered by a yellow glaze. The several scenes represent episodes from the boyhood of Christ, probably taken from mediaeval versions of the Apocryphal Gospels, and are marked by the broadly realistic spirit of that era in English art. Each tile is about 12¾ by 6¼ inches.

In the largest group, the second tile from the top on the right, is pictured the "Miracle at Cana." The tile above this shows a boy shut up in a tower by his father so that he might not play with Jesus; and the one directly below it probably represents Jesus instructing His teacher and Jesus and the wise men. The picture below this, representing a harvest scene, may refer to the sowing of one grain of wheat which produced a hundred measures of corn.

The adoration of the lions in the desert is shown in the second panel on the left, together with one of the numerous miracles by which Jesus is said to have corrected carpentry work done by St. Joseph; and two other of these carpentry miracles are supposed to be represented in the panel below.

These tiles probably came from the Saxon church of St. Peter-ad-Murum, founded by St. Cedd at Bradwell-juxta-mare, Essex, as they had been for many years in the possession of the rector of that parish. The manufacture of tiles appears to have been carried on at the Cistercian monasteries, and it is possible that these tiles were made in the nearby monastery of Coggeshall, founded about 1142 by King Stephen and Queen Maud.

MODERN METHODS AID CHICAGO ART SHOW

Advertising in Newspapers and Street Cars, and Descriptive Slides in "Movies" Used by Artists' Society

CHICAGO—The Chicago Society of Artists has instituted an enterprising publicity campaign to induce the citizens at large to attend the twenty-sixth annual show by painters and sculptors at the Art Institute this month.

About 16,000 invitations and personal letters to patrons were mailed. Cards are hung in the surface and elevated cars advertising the show, and paid advertisements are inserted in the daily papers during the period. In addition to this, a committee is making personal visits among business men and those likely to purchase works of art. The motion picture houses are coöperating by using descriptive slides as advertisements of the art exhibition daily.

Rudolph Ingerle, president of the Chicago Society of Artists, is a successful business man as well as painter and, aided by a committee of his associates who have had experience in selling commercial art, he is pushing the business side of the exhibition. —L. M. M.

ITALY WILL EXHIBIT HER RECOVERED ART

Display in Rome to Include Treasures Austria Was Forced to Restore—Some in Napoleon's Venetian Loot

ROME—Art treasures recovered by Italy from Austria as a consequence of the war will soon be exhibited. The Italians say that these works were systematically stolen by Austrians from Italy in the days when the Italians were too weak in a military way to protect themselves. Among them are nine magnificent Flemish tapestries of Bible subjects, products of the first part of the XV century. These are again hung in the ducal palace at Mantua whence they were taken more than a half century ago.

Some of the treasures restored were among those carried off by Napoleon from the republic of Venice. They were returned after Napoleon's fall, only to be seized by the Austrians and transported to the galleries of Vienna. Included in the works returned are Cima da Conegliano's superb "Madonna of the Oranges," and pictures by Bartolommeo Vivarini, Paolo Veronese, Bisciani (the Master of Carpaccio), Tintoretto, and Bellini.

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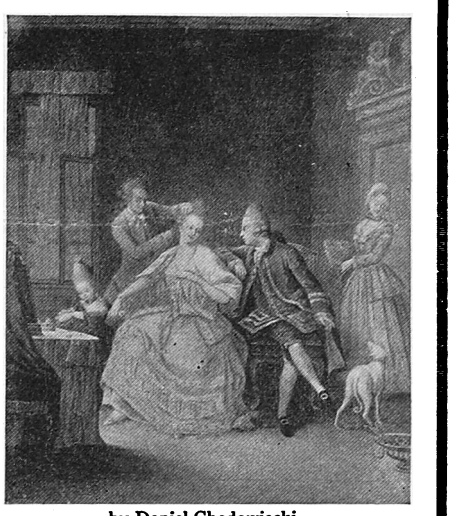

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AN ARTLESS ARTIST

In accordance with what appears to be a confirmed habit on the part of Harry B. Lachman, with the opening of his current exhibition in the Wildenstein Galleries, in New York City, he gave an interview to *The Sun* in which he repeated his now familiar assertion that "there is no such thing as American art," varying this dictum by asking the question of the defenceless reporter, "How can there be?" and then adding, "There is no national architecture or music; it is doubtful if there are more than the beginnings of a national literature."

This somewhat Homeric judgment on our arts and literature loses interest and weight because it is the sort of thing that has been overdone in the past and is being overdone by Mr. Lachman at present. The coincidence of his stereotyped "there is no such thing as American art" interview always bursting into local print with the opening of one of his exhibitions is apt to give the sceptical the impression that *réclame is* being sought rather than an evangel preached. And being sceptical is a native trait.

That America has no native art is an old story. It used to be said that America had no native type. Yet when our army went abroad in the World War, the native type struck all our Allies as being ever-present—in the men who came from the crowded zones of New York city and the men who came from the plains of the West. It was a common expression that "you could pick out an American anywhere" in Europe in wartime. And with all due respect to Mr. Lachman, our American art can be identified anywhere in time of peace.

"It is a great thing, believe me," wrote Robert Louis Stevenson in "An Inland Voyage," "to present a good normal type of the nation you belong to." Mr. Lachman does not agree with this, as his work shows. If America now has no native art, Mr. Lachman has a wonderful opportunity to begin the creation of it. But, of course, to do this he would have to cease being a French painter himself.

CANINE ART EXPERTS

Serious art lovers were thrilled the other day to read a headline in the New York *World* which stated that a "Dog Trots 35 Miles to Visit Old Master." André Tridon was moved to make the suggestion, after reading the headline, that "the trustees of the Metropolitan Museum of Art should acquire a canine who shows that much artistic temperament; he would probably have a nose for spurious masterpieces."

This hint opens a new field for art expertising, one rich in all sorts of possibilities owing to the thoroughly established search-and-find elements in canine psychology. If finger prints can be used to establish the authenticity of a Da Vinci after 300 years, there would appear to be no reason why a pointer, for example, could not be trained to establish the authenticity of an old master by the sense of smell. Augustus Thomas, in his most tragic and depressing play, showed how finger prints could be counterfeited from impressions left on a sculptor's work. But it is doubtful if any genius could deceive a pointer's nose, once he knew a Raphael by its odor.

Think of the joy it would bring to the colorless life of the ordinary museum curator if he could have a fine pointer to accompany him on his tours of duty! Imagine the thrill it would be to see such a canine expert "marking down" a genuine Old Master out of a collection of rubbish! The somewhat dry pursuit of masterpieces would be turned into a series of unique adventures with a canine art expert for a companion, and the well-known faithfulness of such an animal would be a very valuable asset in that kind of hunting.

There are legends aplenty of humans being deceived by realism in pictorial art to the point of endeavoring to remove obnoxious insects by a stroke of the hand. No dog could ever be deceived by that sort of thing, which shows that dogs, to begin with, are much better instinctive experts on art than are men and women. The first man who takes up the training of a dog as an art expert is likely to make a fortune out of his experiment. And only at the cost of a license, some biscuits and an occasional bone!

Obituary

JOHN BUTLER YEATS

John Butler Yeats, painter and essayist, died of heart disease in his home, 317 West 29th street, New York, on February 3 in his eighty-third year. He was born in Ireland and after preparing for the law in Trinity College took up the study of art in London. He came to the United States twelve years ago and lived in New York City where his home was a gathering place for artists and writers. John Sloan painted a picture of Yeats at his favorite table in a West Side restaurant with a group of his frinds.

Mr. Yeats had painted portraits of George Russell, George Moore, Lady Gregory and Sir Horace Plunkett among others, and he was the author of "Essays, Irish and American." He is survived by his sons, William Butler Yeats, poet; Jack B. Yeats, artist, and two daughters who live in Ireland. His funeral took place on February 5 at the Church of the Holy Apostles in New York City.

MRS. ALBERT NEUHUYS

Mrs. Albert Neuhuys, née Boeder, widow of the noted Dutch painter, died January 15 at 27 rue Paul Lelong, Paris, aged 67 years. She was buried in the Oud Eich en Dynen Cemetery, The Hague, by the side of her husband, who died seven years ago.

Mrs. Neuhuys was a passionate collector and a fine connoisseur of art. She visited the United States with her husband on one of his several trips and formed a number of lasting friendships. She is survived by children, children-in-law, and grandchildren, including Mr. and Mrs. C. J. Janssen-Neuhuys, of Holland; Mr. and Mrs. J. A. Neuhuys-d'Anglun, of London, and Pieter E. Neuhuys, C. E., 27 rue Paul Lelong, Paris.

ARMAND BOTH

Armand Both, illustrator and painter, died suddenly of heart disease February 1 at his home, 245 Paine Avenue, New Rochelle, N. Y. He was forty-one years old, and was born in Portland, Maine. He studied with Albert E. Moore and Eric Pape in Boston, and with Laurens and Steinlen in Paris. He was a member of the New Rochelle Art Association, the Portland Art Association and the Society of Illustrators, and had exhibited oil paintings as well as illustrations. Among the books he illustrated were those of Sir Gilbert Parker, and his work was frequently seen in magazines.

GEORGE ALBERT COFFIN

Captain George Albert Coffin, marine artist and widely known for his newspaper and magazine illustrations of ships and yachts, died February 3 in New York in his sixty-seventh year. His drawings were marked by a precision of nautical details that gave them an historic value. He leaves a widow, a son and two daughters.

GERMAIN BAPST.

Germain Bapst, who was an authority on old pewter and goldsmiths' work, died recently in Paris. He had written several books on those two subjects.

Polley Again Heads Indiana Artists

INDIANAPOLIS — The Indiana Artists' Club, at its annual meeting, re-elected Frederick Polley president, Elizabeth Heuser secretary, and Mrs. Emma Sangernebo treasurer. The vice-presidents chosen are Brandt Steele, of Indianapolis, and Mrs. Ada Walter Shulz and Frank N. Hohenberger, both of Nashville. The board of directors includes Wilson B. Parker, Carl C. Graf, U. G. Cassady, Louis F. Mueller, Miss Anna Hasselman, Christopher Seiberth and R. P. Finney.

CURRENT SHOWS IN NEW YORK GALLERIES

(*Continued from Page* 1)

ing forms that is the very quintessence of the spirit of the mob.

Other subjects are landscapes, such as "Mountain Mirror" and "Enchanted Lake," displaying a strong interest in the decorative. The title "Many Hopes" explains the symbolism of his design of small white boats just setting sail, and "Overhanging World" also suggests a figurative meaning.

Miss Bayes' Illuminated Work

Miss Jessie Bayes, of London, a member of the Society of Painters in Tempera, and the Society of Arts and Crafts, is having her introduction to New York in an exhibition of paintings on vellum, illuminated books, panels, tryptiches and fans at the Art Center, 65 East 56th Street, lasting through February 18.

The delicately drawn and exquisitely colored designs which Miss Bayes lavishes on every page of her books suggest a fresco in miniature. For inventive originality her work marks a step beyond contemporary achievement, and she is recognized in England for her work in the larger, more decorative forms of illuminating. The poems of Christina Rossetti, and "Hymns to the Elements" and "In Praise of all Created Things," by St. Francis of Assisi, are among the finest examples of her work. "The Quest of the Three Kings," one of the tryptiches, is symbolical in theme, and "The Lady of Shallot," also a tryptich, depicts country along the river as described in Tennyson's poem.

Recent work by Miss Bayes includes the Roll Book for the King's Royal Rifle Corps, to be unveiled next month at Winchester Cathedral, the Solicitor's War Memorial, consisting of sixteen wall panels done on vellum, and also the memorial for the Caledonian Club.

Reiffel's Recent Landscapes

The recent work of Charles Reiffel, at the Dudensing Galleries until February 25, includes eighteen paintings of the Connecticut landscape near the artist's home in Wilton. Mr. Reiffel's individuality as a colorist and his assurance as a draughtsman translate the New England landscape in a highly significant artistic expression.

His interest in design leads him to do full justice to a rippling valley floor, the indentations of margin along a slender stream, and the sweep of a hillside with its pattern of trees and outcropping granite. And since he is a colorist as well, he uses a rich blue in a glimpse of quiet water, makes a red barn a telling note of color, and above all, uses green on green in every variety of tone and quality.

"End of the Trolley Line" compels so unbeautiful a thing as a street car to take its place in a thoroughly artistic composition. In "A Wilton Byroad" a thread of white points to a massive sweep of hillside, and "On Nod Hill" assembles all the detail of a long slope from summit to valley. "Autumn in Silvermine" glows with subdued flame, and exemplifies the ease and strength with which Mr. Reiffel draws a tree. "Spring" employs fresh and lustrous greens, and "The Day of Rest" is interesting for its treatment of two white horses and a red barn.

Monotypes by Miss Traver

Softness of tone combines with softness of line in the monotypes of Marion Gray Traver, at the Schwartz Galleries through February 25. The coloring of New England thickets and hillsides, which are so frequently her subjects, is generally developed in grays, tans and clear delicate greens, with a touch of turquoise brilliancy in the sky. She is never so successful as when suggesting a whole forest of interlacing branches, notably in "October-November," with its soft glow of autumn foliage, and "White Roofs Against the Sombre Sky," interesting for its intricate pattern of snow-covered trees in the background. "The Afternoon Burns Low" is a study of a birch tree and is an often repeated instance of the artist's understanding of design.

Among a number of snow scenes is "The Moon is Bright," a straight road streaked with blue shadows from a line of trees, and overhead a sky whose deep blue approaches black. A winter sunset with gray clouds dotting a gold sky is a theme especially adapted to Miss Traver's art. "Returning Spring" displays a broader method, and because of its freedom of treatment is particularly successful in suggesting multiplicity of form in the shrubs and underbrush of an uneven hillside.

The American Etchers' Salon

In the American Etchers' Salon of 1922, at the Brown-Robertson Galleries, 415 Madison Avenue, through February, the work of sixty-one artists is represented by 121 prints, most of them contributing two each, although there is an occasional exception to this rule. The general effect of the show is one of great charm, through subject and graceful treatment, and the technical interest is of a high order owing to the competency of the contributing etchers in their work with the burin.

Among the notable prints in the show that stand out as combining all the above-mentioned elements to a high degree are: Clifford Adams' "City Towers," Frank W. Benson's "Off Pea Island," Howell C. Brown's "Edge of the Desert," Anna Goldthwaite's "The Trio," Childe Hassam's two variations of "The Swimmer," Eugene Higgins' "Koshare-Indian Corn Dance," Benjamin D. Kopman's "The Antiquarian," Donald S. McLaughlan's "Rose-worthy Cottage," Dwight C. Sturgess' Zorn-like "The Money Lender," Ralph M. Pearson's "Lincoln's House, Springfield," Jerome Myers' latest plate, "East River Dock," and Earl Horter's "Rooftree Inn."

No one who is interested in contemporary American etching should miss this show.

John Taylor Arms at Kennedy's

The 127 drawings, etchings and aquatints by John Taylor Arms, on view in the galleries of Kennedy & Co. through February, amount practically to a catalogue raisonné of his work and are the most complete collection of it exhibited up to the present.

Among the thirty-three pencil and pen-and-ink drawings there is an atmosphere of that now remote era when artists always took their sketch books along with them whenever they went outdoors, a notable instance of this being seen in the spontaneous group of drawings on one sheet called "Sketches in France and England," while the drawings of "The Gargoyle and His Quarry, Notre Dame, Paris," is so fine a piece of workmanship, aside from its directness, as to seem almost a miracle in these days of slovenly drawing.

Mr. Arms brings etchings which range from the harsh mechanical outlines of New York's buildings and bridges to the delicacy of the plate called "Lace," a row of old French house fronts fretted into a pattern such as his title suggests by their half-timbers and many-paned windows.

The aquatints range from the flat-toned "Thirty Knots or Better," a poster-like effect of a destroyer shearing through a sea, to the gorgeous coloring of "The Golden Galleon."

Little's Water Colors Are Strong

Philip Little gives strong, vital expression to the rocks and trees of the Maine coast in a series of water colors, on view at the Mussmann Gallery through February 18. There is a certain accentuation of tone value that gives such a picture as "The Distant Sea" marked dramatic quality. Dark pines, almost black in their intensity, part before a cleft in the rock which leads the eye on to a glimpse of pale water. The jagged rocks that line the coast—ruddy in the light and blue-black in shadow—give especial interest to "After the So'wester." In "The Haze of an August Sunset," a succession of great rocks rising out of the water loom through a burning haze.

In his pictures of the sea, Mr. Little expresses its vastness and strength, while in three charming scenes along a brook there is the intimacy of a woodland interior and the delicate charm of a swift-flowing stream. "The Brook" is notable for the clarity of the deep blue water that rushes along over the stones, and "The Glimpse of the River" shows a stream, calm and clear, lined by huge gray boulders whose smoothness the artist finds as interesting as the sharp rocks near the sea.

Tiffany's First Water Color Show

One hundred and ten water colors by Louis C. Tiffany, which are on view at the Tiffany Foundation Gallery of the Art Center through February 25, mark the first showing of the artist's work in this medium. Scenes from Algiers and Egypt include some particularly interesting Moorish doorways painted in the warm coloring of the East. Among the Italian subjects is "Queen of the Olives, Roccabrunna," an impressive study of a giant tree. "Cathedral at Blois," dark in tone and free in line, and a sketch of a street in Rouen leading up to an old tower stand out among the French subjects.

Yellowstone Cañon and the West are represented many times. A sketch of a sheer drop of rock in the Yellowstone is handled with an ease and freedom that make it one of the gems of the series. "Lake Louise," at twilight, is treated with an almost poster-like simplicity.

"Street in Chinatown, San Francisco," one of the most recently painted, is interesting in arrangement, with its long, colorful Chinese signs in the background. Another of the later examples is a branch of a huge tree, weighed down with snow, which is interesting as a study in design.

Sir Peter Lely's Court Beauties

Seven portraits by Lely, two by Mary Beale, three by Kneller and one by W. Wissing combine to make an artistic and socially historic pageant of the court of Charles II in the Scott & Fowles Galleries, where they will remain on view through February 18.

The Lelys include a three-quarter seated figure of Miss Price in a gray and white gown, the subject wearing a less sophisticated air than most of the other beauties of the court assembled here; a large full-length figure of the Duchess of Cleveland, in blue and gray; Miss Howard, a seated figure in golden yellow; Louise, Duchess of Portsmouth, and one of his small canvases of Nell Gwynne, seated outdoors in a formal landscape.

By Mary Beale are two bust portraits of the Duke and Duchess of Monmouth. The Knellers include a standing portrait of the young Earl of Burford; Elisabeth, Countess of Orkney, and the lovely Miss Faulkner, who evidently had not arrived at the worldly state of most of her associates in the gallery when this portrait was painted.

Browne's Landscapes and Marines

Landscapes by George Elmer Browne, shown at the Reinhardt Galleries through February, are re-inforced by two marines, "In the Path of the Moon" and "Night on the Banks"—both dominated by the blue of night. The former

(*Continued on Page* 9)

FEARON

Give me one picture that is right and let it hang alone, and I wouldn't change it for a gallery of mediocrities.

GALLERIES

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CURRENT SHOWS IN NEW YORK GALLERIES

(*Concluded from Page* 8)

has particularly strong tonality in its portrayal of a group of fishermen's boats breaking through the path of light on the water.

"October," one of the larger canvases, is devoted to a sweep of sky and wind-filled clouds, while a smaller version of a similar theme is seen in "Duneland." "The Loggers" is notable for its rich greens and strongly delineated trees. "In Flanders," a charming landscape, is lower in key. Its succession of rising tree-tops are treated with a broad insistence on their decorative quality. Rich color provides a brilliant setting for the gleaming white form of a slave girl in "The Slave Market."

Sixes and Sevens at Anderson's

By the above title it must not be understood that there is any confusion of affairs at the Anderson Galleries. It simply applies to a very cryptic title given to themselves by a group of four young artists who study at Provincetown and who, as the means of earning their livelihood in the summertime, conduct a tea room in that painter's colony bearing the same legend as the group have applied to themselves.

There may have been some mix-ups in the conduct of the tea room but there is nothing suggestive of this in the work of Walter Hayn, C. Courtney Allen, V. B. Rann and Jerry Farnsworth, the members of the group. They knew what they wanted to say and have said it in positive forms and equally positive colors. The general effect in the big gallery at Anderson's is one of marked gayety of hue and atmosphere.

Walter Hayn's forty water colors include marines, a very effective sketch of the main stairway of the Metropolitan Museum, and engaging studies of young women on summer porches. Mr. Allen's etchings, woodblock prints and monotypes are chiefly of Provincetown scenes. Jerry Farnsworth is obviously influenced by Hawthorne in his oils, portraits and still-life. V. B. Rann has a capital bust portrait of "A Portuguese Girl" and some longshore scenes excellent in form, atmosphere and color.

Richard Ederheimer's Portraits

Richard Ederheimer's second exhibition of portraits, figure studies and still life on view at the Anderson Galleries through February 18, includes thirty-three paintings that show a marked advance over his exhibition of last year. Among well-known figures in the art world who have been his subjects are Alfred Stieglitz, Dr. Arnold Genthe, A. Walkowitz, Carl Zigresser and James N. Rosenberg, and to these he has added a self-portrait with a background of a Persian fabric, meticulously drawn and painted. Dr. Joseph Silverman is another of his subjects and others are Emanuel Reicher, Dr. Phyllis Ackerman and Loula D. Lasker, this last-named portrait making a splendid bit of color.

Character is the dominant expression of the head of Marion Ling and of "The Maiden Poet," this sketch-portrait having an effect of particularly happy spontaniety. "Gwendolen" is a study of the nude, a model posed in a big flowered chair, and there are three effective still life studies.

Watrous-Fry Memorial Exhibition

At the opening of the memorial exhibition of the paintings of Elizabeth N. Watrous and Georgia Timken Fry on February 6 at the Pen and Brush Club, Helen Watson Phelps gave an address in which she recalled the character and achievements of the two artists who were such close friends and who died within a month of each other.

Mrs. Watrous, wife of the painter Harry Watrous, had exhibited at the National Academy for the last thirty-five years. She was president of the National Association of Women Painters and Sculptors for two years, and was a member of the Colony, Cosmopolitan, and Pen and Brush Clubs and the Professional Woman's League. Mrs. Watrous was not only a painter, but a writer and botanist. At the time of her death she was engaged in painting ten portraits of soldiers killed in the war, which she had offered to paint for their mothers.

Georgia Timken Fry, wife of John Heming Fry, the painter, spent her early life in St. Louis, where she met Mr. Fry, then an instructor in the Academy. During the several years spent abroad after their marriage she exhibited at the Paris Salon. Afterward she painted in Italy, India, Egypt and Japan. She went to China last summer and died in Peking on September 8.

DR. ROSENBACH BUYS TOWNELEY MYSTERIES

American Acquires Only Copy of Early Plays in Private Hands—Is Biggest Bidder at Britwell Sale in Sotheby's

LONDON—At the sale of the Britwell Court library in Sotheby's on February 8, Dr. Rosenbach, of Philadelphia and New York, paid £3,400 for the "Towneley Mysteries," a unique manuscript of thirty-two early English religious plays written on 132 leaves of vellum. This is the only contemporary manuscript in any private hands of any of the four great series of English medieval plays, the other existing copies being in the British Museum and the Bodleian Library.

Out of a total of £34,000 realized on the first two days of the sale, Dr. Rosenbach paid £26,000 for the various items he bought.

Bookplate Society Holds Show

At the seventh annual exhibition of contemporary bookplates by the American Bookplate Society, at the National Arts Club through February 26, the judges awarded certificates of merit to Frank G. House, of London, for the personal design for Eunice Migham; to Carl S. Junge, of Oak Park, for the Homer Goble design for a child; to Edmund H. Garrett, of Boston, for the portrait design for the Stevens Memorial Library; to A. G. Law Samson, of Edinburgh, for the armorial design for Harry Beauchamp Douglas Baird; to Henry J. Haley, of London, for the institutional design for the British Antique Dealers' Association; and a special award to Oscar T. Blackburn, of Minneapolis, for an unusual design.

The exhibition includes an unusually large number of English and foreign entries. Belgium is well represented, in some cases by unusual color-etchings, and there are selections by Rassenfosse of Liége, Flury of Paris, and Ubbelohde.

Taylor Memorial at Knoedler's

As a memorial to the late F. Walter Taylor, American illustrator, there has been arranged in the Knoedler Galleries a group of his colored drawings, the catalogue of which has a warm-hearted note of appreciation by Joseph Pennell. The twenty-two drawings are chiefly studies of the nude, and to most of them have been given titles illustrating the point aimed at rather than the ordinary style of picture legends. Thus the "Study in Triangulation" shows a nude model lying partly on her back, supported by the left forearm, the left leg being thrown over the right à la Degas. Again, "Juxtaposition" indicates a black formless garment held up against the white flesh of the model, a theme repeated in "The Foil."

The "White Accent" is furnished by a filmy garment held up across the body of the model, while the "Japanesque Feeling" appears to be anything but that, since it shows a nude model drawing on one stocking. The "Study of a Head" is a superb drawing of a beautiful young woman's head. In these days of slovenly draughtsmanship it is a genuine delight to see such drawings as these which were made in the last year of Mr. Taylor's life, that ended July 27, 1921.

In the adjoining room is shown an uncommonly comprehensive collection of etchings and dry-points by Muirhead Bone, ranging in years from 1899 to 1918, the prints under this date being lithographs. Among the early plates are the title page for his "Glasgow Set," "The Old Jail, Glasgow," "The Wrecker," and "Shipsmiths, Finnestoun." There is also a group of those mechanical subjects that interested Bone so much in his early days in London, such as "The Great Gantry Charing Cross Station, London," and the "Demolition of St. James's Hall."

PAINTINGS

by

GEORGE INNESS

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BERLIN

The department of the National Gallery which is housed in the former palace of the Crown Prince is entirely given up to modern art and has grown to be an important center of Berlin's art life. The manager, Prof. Justi, who is favorable to modern tendencies, has succeeded in doing much for present-day artists. He has had to endure an attack from Dr. Scheffler, and he promptly answered in a pamphlet entitled "Habemus Papam." Now he aims to show us the yearly output of modern artists, and this month we see the works of Max Pechstein. Certain pictures are mere sketches. In others we enjoy the vital strength and intensity of colors which are so marke a feature of his work. In the near future an exhibition of H. Thoma and Franz Marc (one of the most gifted young artists, who was a victim of the war) will take place.

Though political relations between France and Germany have not yet reached a friendly basis, the art trade begins to flourish. Not only did the managers of Cassirer's during their recent sojourn in Paris, acquire paintings by Renoir, Daumier and other masters, but French dealers of high reputation have entered into transactions in a very friendly and personal manner with Germans with whom they formerly dealt. One of the most prominent firms in Paris even wrote a letter in *German* to Berlin, a fact evidently designed to wipe out old enmities and to create new relations.

From June to September, 1922, an exhibition called "Jahresschau deutscher Arbeit" will be opened in Dresden. It is intended to give a yearly survey of a special part of German work, which this time will bear the name of "German Earths" and include examples of ceramic and glass productions, selected from both a practical and an artistic point of view. An historical and an analytical section will be added.

—F. T.

Montclair, N. J.

Frederick Ballard Williams and Mrs. Williams were given a reception on the evening of January 26 at the Montclair Art Museum, where Mr. Williams is exhibiting California landscapes. Mr. Williams delivered an informal lecture on the beauties of that State, dwelling particularly upon the Camino Real, the great road which forms the connecting link for the old missions erected by the Spanish missionaries.

Perhaps the best picture in Mr. Williams' display is "Santa Barbara Hills," in soft greens and gold browns. "The Camping Place," airy and joyous and full of lyric feeling; "Under Summer Boughs" and "California Green and Gold" are among the other pictures painted in the course of the summer of 1921.

PARIS

An entrance fee of one franc will be charged in future at all French museums except on Sundays and Thursdays when admission will be free. The arguments against this measure put forward by the sentimentalists, who feared for penniless hunters after the ideal, have surely little basis now. Most people can afford one franc and as is seen, provision has been made for those who can't. One franc to spend a whole day in the Louvre is cheap enough, for a suggestion has been made to issue tickets which will be valid for one day pending the possibility of a refreshment room such as exists already at the Bibilothèque Nationale. Objections have, as usual, been raised in connection with this idea, kitchens being considered unworthy so noble a building and the risk of cooking odors has been suggested. Have these ever been noticed at the British Museum where the little luncheon room is such an attraction?

Among French painters invited to take part at Pittsburgh are Jean Marchand, who has submitted the version of his "Motherhood" exhibited at Barbazanges, and Roger Reboussin, the animal painter recently praised in these columns.

—M. C.

Newport, R. I.

The Art Association of Newport, R. I., is to hold three exhibitions of "period" furniture. The first, which opened on February 8, illustrates the Pilgrim period, from 1640 to 1740.

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LONDON

At periodic intervals the daily press informs us of some wonderful new discovery in the form of an old master, something that has been lost for centuries and then by a lucky chance been brought to light through the agency of some one more discriminating than the majority of those privileged to view it. The latest case of a "find" of this description is known as "The Blue Lady" and is said to be by Gainsborough. It may be that it is, but so far no definite pronouncement on the part of the critics has, to my knowledge, been given on the subject. Meanwhile the journalists perceive in this, as they have perceived in many another case, excellent "copy," and so we find reports of the picture in the daily papers taking it for granted that the work is indeed one in quality with "The Blue Boy." Meanwhile those whose opinion would be really worth having, are lying low and reserving judgment. Interest is, however, given to the picture by the fact that it was found in the old watermill near Manningtree at which the artist Constable once worked as a miller.

But art finds do occur from time to time under the most unexpected circumstances. There was purchased a short time ago at a London sale a Poussin for which the Louvre has been searching for many years. This was his "Bier of Phocion," painted in 1648 and lost since 1700. The picture has now been acquired by the Louvre at a much bigger price than its sagacious buyer paid for it.

A Parsee artist, according to the *Evening News,* has unearthed in Whitechapel a workbox of carved ivory that belonged to an empress of China three centuries ago, some rare Persian paintings and other interesting and valuable objects. Some of the treasures he has found are believed to have been loot; others have come in the course of that exportation of art works to this continent and America which is denuding India of so many of the products of her native genius.

Among Princess Mary's wedding presents will be a replica of Lord Leighton's "Athlete Struggling with a Python," a sculpture, which is to be presented by the members of the Royal Academy. Viscount Lascelles being well known as a collector, works of art will no doubt figure largely among the gifts.

It is not so long ago since the three brothers Martin in their little shop in Holborn sold to enthusiasts hand-made, hand decorated pottery at modest sums. I say to "enthusiasts" because, unless convinced that their work was about to fall into appreciative hands, the partners would, as likely as not, declare the bowl or vase under discussion to be "not for sale." Today their pottery is fetching as many guineas as formerly it was priced in shillings. So far, the fakir has not intervened to complicate the issue. Neither of the brothers, each of whom was responsible for a distinct and separate portion of the work, ever communicated his secret processes to another, and the art of production has lapsed entirely and would be exceedingly difficult of revival. When at Christie's a few days ago some fine pieces came up for sale, the one surviving brother was present. The fifty guineas given by a well known collector, for a vase and cover in the form of a grotesque bird, must have caused him a thrill, for such a price would have been undreamt of in the year 1899, which saw its birth. —L. G.-S.

Providence

Sixty-seven paintings by Sidney R. Burleigh, have been on view for the past three weeks at the Providence Art Club. They are mostly New England landscapes, ranging from the gray of a clouded sky to the brilliancy of a mid-day Summer sun. "Moonrise at Sunset," "In the Harbor," "Oat Field," "The High Dune," "Mending Nets" and "Sakonnet Marshes" are among the titles. In the small gallery, also are unmounted sketches and landscapes by Mr. Burleigh. One, of a girl's head sketched in pencil and accented with color, has distinction. On Friday evening, at the men's night, the occasion took the form of a Burleigh night in honor of Mr. Burleigh's active interest in the club for forty years. The artist gave a brief address. An hour was then devoted to a variety of "stunts" by artist and lay members, resulting in the rapid-fire production of some half dozen paintings and a few experiments in the art of monotyping. Later a ring was presented to Mr. Burleigh after a speech by H. Anthony Dyer.

At the Rhode Island School of Design an exhibition of "Paintings of the West" is booked to open Feb. 3. Among those to be represented are E. L. Blumenschein, E. Irving Couse, Albert L. Groll and Walter Ufer. There is also announced an exhibition of etchings, dry points, and aquatints, by George Elbert Burr. —W. Alden Brown.

Cincinnati

The Woman's City Club has arranged an exhibition of the work of the late L. H. Meakin at its club rooms. Nine oils, a group of water colors, and sixteen etchings are shown.

The MacDowell Society announces a prize competition. Four prizes of $50 each are offered for the best one-act play, the best song to English words, the best painting in oils and for the best short story, not over 4,000 words in length. All material must be submitted anonymously before March 1, to the society, 1881 Madison Road, Cincinnati, with the name of the contestant in a separate inclosure.

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BOSTON

Goodspeed's new print shop, Ashburton Place, Beacon Hill, opened its doors last week and selected for initial exhibition a comprehensive group of original pencil and pen drawings by Lester G. Hornby. For the most part the drawings had not before been shown, although some are sketches which had been published in book form. A unique feature is a series of rapid nervous drawings in pen-and-ink and wash. Mr. Hornby is authority for the statement that the pen used is a common variety of the fountain pen species and the ink was from the same, diluted with water. Some of the pure landscape motifs are big in conception. One sees in many of these sketches, drawn mostly in Brittany and Normandy, the first germ of the finished etchings that have given Mr. Hornby his deserved reputation.

Professor Josef Straygowski of the University of Vienna lectured on Monday afternoon at the Fogg Museum in the interests of the Boston Society of the Archæological Institute of America. Prof. Straygowski is a world authority on early Christian and Renaissance Art and author of the now well-known book, "Orient oder Rom," and other works. The subject of his illustrated lecture was "Iranian Landscape and Northern Art."

Howard E. Smith has nearly completed a portrait of ex-Governor Eugene N. Foss. If passed by the State Art Commission it will be hung in the State House along with former Massachusetts governors.

Sears Gallagher, one of Boston's foremost etchers, won the $25 Logan prize in Chicago for his latest etched landscape, "The Maine Coast."

At the Irving-Casson Gallery, English colored mezzotints by William Ward and other notable engravers are on exhibition.

Harley Perkins is showing for the next fortnight at the Brooks-Reed Gallery, a group of water colors done in Spain.

Carl J. Blenner's group of flower paintings and ideal heads at the Vose Galleries gives delight. The artist paints many kinds of flowers, but seems to have a predilection for peonies. One particular piece called "Red Roses" is a triumph of flower painting.

At the Boston Art Club may be seen the wildly colored impression of the South Sea Isles as translated into terms of pigment by Mr. Blum and Mr. Biddle. The pictures show no element of beauty of either form or color, at least to the writer, and the wearied gallery trotter may well wonder why they were ever painted or what would be the mental process of the man who would care to buy them as a decoration for his home, as a familiar friend to live with. —Sidney Woodward

Minneapolis

Officers of the Society of Fine Arts reëlected for 1922 are: John Van Der Lip, president; Eugene J. Carpenter, first vice-president; Edward C. Gale, second vice-president; Russell M. Bennett, third vice-president; Alfred F. Pillsbury, treasurer, and G. Sidney Houston, Jr., secretary.

Forty-two women have formed an organization to be known as the Friends of the Institute. The society had its beginning in the desire of a group of friends of the late Mrs. Van Der Lip to pay tribute to her memory. Mrs. George C. Christian is president, Miss Frances Janney and Miss Carolyn Crosby, vice-presidents. Mrs. Angus Morrison secretary, and Mrs. Russell M. Bennett, treasurer.

Seattle

The Seattle School of Commercial and Industrial Art is holding its first public exhibition in the balcony of the Seattle Public Library. The majority of the students are ex-service men who were disabled in the war, and the government is using this school as a training school for veterans wishing to take up commercial art.

An exhibition of paintings by Mrs. C. L. Sumbardo was held recently in the auditorium of the Frederick and Nelson Department Store. The exhibition consisted of copies of five paintings of old masters now in European galleries and of original portraits and landscapes. —A. M. S.

WASHINGTON

The permanent collection of the Corcoran Gallery has been replaced since the close of the biennial exhibition, and the gallery is again open to the public, with a rearrangement that adds much to the appearance of the rooms. New exhibits are installed. The series of nineteen "Flag Pictures" by Childe Hassam, spirited and dramatic impressions of the display of flags on Fifth Avenue in New York during the War, is included. In the central gallery are shown twenty-five water colors by Wilfred G. de Glehn, English artist, and thirty-six pastels by Charles S. Kaelin, of New York, and within the week will begin the annual exhibition of the Washington Water Club.

The Phillips Memorial Art Gallery is to be open to the public for the next four months three days of the week, from two to five p. m. The gallery contains a rare collection of paintings, mostly by American artists. The gallery is at present connected with Mr. Duncan Phillips' home, but he plans to build a separate building as a permanent memorial to his father and brother.

A new portrait of General Pershing by Mlle. Micheline Resco, of Paris, which he considers the best likeness yet painted of him, is to be presented by the Knights of Columbus to the French government to be hung in the Invalides, Paris.

Under the auspices of the Bulgarian Minister, Mme. Nadeida S. Vassileff, of Sofia, announces the opening of an exhibition of ceramics and embroidery in the early Bulgarian style. The exhibition will continue for two weeks at the Art Center.

An exhibition of miniatures by Miss Edith Whitehead, of New York, is to be seen in the studio of Mrs. Minnigerode Andrews. The group includes portraits of Countess Tolstoy, who was a Red Cross nurse during the war, and the late Senator Knox.

The Library is showing in the main gallery, war medals and portraits in relief of King Albert of Belgium, Cardinal Mercier and other notables. One shows "Three Kings of Belgium," another "Three Queens of Belgium." They are the work of Belgian artists.

The Art Center has finished a fine exhibition room on the top floor of its building on Connecticut Avenue. At present it is occupied by the etchings, dry-points and drawings of J. Pierre Nuyttens, transferred from the Belgian Embassy, where they were first shown.

The Sulgrave Institution of Great Britain has commissioned William Reid Dick, English sculptor, to execute a bust of the late Viscount Bryce to be presented to the American people as a memorial of the distinguished Ambassador to the United States. A message was cabled to President Harding offering the gift to the City of Washington. —H. W.

Milwaukee

The exhibition of Nanuet Painters and Sculptors is the outstanding feature of February at the Layton Art Gallery, under Milwaukee Art Institute auspices. The work of the ten painters and two sculptors of the group comprises oil paintings and bronzes. The artists are John E. Costigan, Sara Hess, Daniel Kotz, Frances Keffer, C. A. Burlingame, Albert Insley, William H. Donahue, T. B. King, Walter Bollendonk, Kunie Ando, C. A. Heber and Ida Costigan. They work principally in the historic country adjacent to the Tappan Zee on the west bank of the Hudson about thirty miles from New York, where many Indian and Dutch landmarks still remain in their virgin settings. Costigan recently exhibited at the Art Institute with the Guild of American Painters.

The exhibition of Baumann woodblock prints continues for a fortnight. A delightful supplementary exhibit is one of etchings by H. Nelson Poole, who has recorded scenes of San Francisco and the Hawaiian islands, including picturesque cocoanut groves, grass houses and Japanese temples. His book plates, a number of which are also displayed, are choice examples. —M. B. Mayhew

LOS ANGELES

An unusually good exhibition of pictures by Eastern men is being held at Cannell and Chaffin's. They have specialized in Eastern pictures at this gallery for some time, though California painters are not neglected. A few Los Angeles painters show there with great regularity, among them being Marion Kavanagh Wachtel, who has several water colors on view at the present time, landscapes painted on Catalina Island last summer.

Among the Eastern painters represented Ballard Williams has a landscape, "October Haze," with none of his familiar languid ladies in it. Chauncey Ryder exhibits "Windy Hill," the slopes beautifully modeled in rich and lush greens and grays, and a smaller canvas, "Dale Bridge." E. W. Redfield, in "October," depicts brilliant light on red maples whose leaves shimmer and burn in the blue atmosphere of autumn. John M. Gamble's "Wildflowers and Eucalypti" is atmospheric and delicately colorful. William Ritschel's "Morning Tide on the Pacific," Frederick Waugh's "Caribbean Sea," Edward H. Potthast's "Breezy Day," Ernest I. Ipsen's "The Little House Around the Corner," Guy Wiggins' "The Road to the Woods." John F. Carlson's "Ice on the River," Ben Foster's "The Road Home," and Anna Fisher's and Carle Brenner's water-color studies of flowers are striking canvases.

The newly formed Group of the Eight, young painters with modern tendencies, but still within the pale of sanity, opened their first exhibition with great éclat in the last week in January in the gallery of Bullock's Bridgeway, a room built over an alley by a department store in spite of violent protest from the Art Commission. The Bridgeway is now facetiously called the Bridge of Sighs by artists. However, the gallery is a fine one and well lighted. The group comprises, John Hubbard Rich, Clarence Hinkle, E. Roscoe Shrader, Edouard Vysekal, Luvena Buchanan Vysekal, Mabel Alvarez, Donna Schuster and Henri De Kruif.

A new art club is the Sculptors' Guild of Southern California, which has just launched an exhibition, with no less than 116 entries, the work of twenty-six sculptors of Los Angeles and neighboring towns, among them Pasadena. Bessie Potter Vonnoh was a jury of one to decide on the prize, a gold medal donated by Barker Brothers, and designed by Mav Mott-Smith. This went to Katherine B. Ingles for a statue of a little girl, "Blow, Winds, Blow," whose poise and action are superb. Admirable sculptures come from Ella Buchanan, Tolles Chamberlin, Julia Bracken Wendt, Maud Daggett and others.

Helen Beatrice Slutz, of Cleveland, is showing miniatures in the Kanst Gallery. A red chalk portrait, done from life, of F. Hopkinson Smith is also shown.

Pictures by Carl Smith are shown at the Battey Gallery, Pasadena, and an exhibition of landscapes and figures from the brush of Louis Hovey Sharp was held in the Ely Gallery, Pasadena, through January.

Charles L. A. Smith is showing half a dozen landscapes in water color at Kanst's.

Dana Bartlett is the new president of the California Art Club. —A. A.

San Francisco

San Francisco is given the first showing of a collection of 100 etchings representing some of the world's foremost artists. The display at the Print Rooms in Sutter street includes in its list of twenty-five names that of Gertrude Partington Albright, a San Francisco woman, who has three etchings, the titles of which warm the heart of the loyal Californian: "Shoulder of Twin Peaks," "San Francisco to the South," and "Scarabaeus," the last an unusual treatment of our much-loved hills.

The collection, which E. H. Furman was more than a year in making, is unique in its scope. In the list of artists represented are Rodin, Manet, Pissarro, Degas, Renoir, Gaugin, Carrière, Forain, Steinlen, Le Grand, Cassatt, Maris, Raffaelli, Zuloaga, Defresne, Gosse, Chahine, Redon, Munch, Picasso, Davies, Sisley, Toulouse-Lautrec, and Larson. Admirers of Rodin's forcefulness will be amazed to find a Rodin of lighter moments, a whimsical Rodin who gives us a humorous bit of beauty in a little etching entitled "Love Makes the World Go 'Round." Only eleven etchings were ever made by Rodin, and five of those are shown here.

The annual exhibition of the Bohemian Club comprised some notable works. Maurice Del Mue's large canvas entitled "The Ordeal," just opposite the entrance, commanded attention by its merit as well as because of its position. Rugged heights of the Sierra Nevadas were shown half mantled in snow, the crevasses indicated only by their shadows, and great distances depicted with mastery. Desert scenes were themes for the pictures of Maynard Dixon, and James Swinnerton and Francis McComas also showed views of sandy wastes, vividly painted, a mass of red sandstone in one of the McComas canvases giving a flame-like note to the gallery.

Ray Covle's idealistic landscape incorporated beautiful human figures. The portraits included two by Clark Hobart, two by Natteo Sandona, and one each by Arthur Cahill, Ray Boynton and Herman Herkomer, the latter's picture depicting the likeness of an ancestor, Sir Hubert Herkomer. Xavier Martinez, E. Spencer Macky, Frank Van Sloun and Perham Nahl were all well represented.

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CHICAGO

The Chicago Society of Etchers has made international affiliations in the twelve years of its existence. The jury of selection at the current show comprised Sears Gallagher, Ernest D. Roth, Otto J. Schneider, Lee Sturges and Elizabeth Telling. The catalogue numbers 283 prints by 120 men and women, who hail from various American and Canadian cities, and from Florence, Paris, London, Stockholm, Rome and Honolulu. A jury comprising Horace S. Oakley, Potter Palmer, Arthur T. Aldis, Frederick W. Gookin and Percy B. Eckhart distributed the Logan prizes to the prints made by Cleo Damiankes, Sears Gallagher, Robert F. Logan and J. W. Winkler. The Art Institute purchased the etchings ot Eugene Higgins, Bertha E. Jaques, Allen Lewis, Margaret Manuel, Roi Partridge, Ernest D. Roth and Eileen Soper.

Director Robert Harshe spoke before an assembly of delegates from a number of societies at the Hamilton Club, January 27, urging the establishment of a school of industrial arts.

At the House of O'Brien the paintings and monotypes by Henry A. Wight, of New York, are attracting many visitors. The paintings, "Birth of the Imagination," "Spirit of Spring," "The Offering," and "Vapors of the Earth" are especially good. The monotype "Humanity," a procession of draped figures, is as effective as a bit of old fresco from the times of Botticelli.

William McC. McKee, formerly of the Cleveland Museum, has begun his duties as curator of prints and drawings at the Institute. Miss Kathryn Wilmot McGovern, who organized the print rooms resigned at Christmas to become the wife of Fred Wright Achuff, an architectural engineer of Boston. Mr. McKee and J. Arthur MacLean, formerly of the Cleveland Museum, the new assistant director and curator of Oriental art, were introduced to Chicago artists at the annual banquet, Jan. 27.

Mrs. Paul Smith of Cleveland has accepted the post of sales agent in the galleries of the Institute.

Adam Emory Albright and Mrs. Albright will be at San Luis Capistrano, Cal., until May.

The Art Institute membership is 13,562, a gain of 468 annual members in a total of 9,436 of that class. There are 3,088 life members, 200 governing, thirty-two sustaining, and six honorary members.

Sigurd Schou, a young Scandinavian painter now in Brittany, has sent thirty-six canvases to the Thurber Galleries. His color schemes are those familiar to the painters in a region of mists. "Thouniers," "The Lifting Mist," "Enchanted Coast," "Exiles de Belle Isle," and "Drifting Clouds" aré titles from the collection.

—Lena May McCauley.

Louisville, Ky.

The new clubroom of the Arts Club of Louisville in the Flexner Building has been opened. The walls, a grayish yellow, splashed with vague shadowings of old bronze, were decorated by Fayette Barnum and Maud Ainslee. A landscape by Rhoda Holmes Nicholls and a seascape by Frederick J. Waugh are among the paintings installed. Louisville painters who have given pictures are Harvey Joiner, Alice Cane, A. J. Van Leshout, Paul Plaschke, Adele Brandeis, Powhatan Woolridge, Helen Billin, Elsie McLennan Woodward, Gertrude Ross and Herbert Ross. Much of the furniture was made by ex-soldiers who are taking vocational training.

At the exhibition of paintings by members of the Louisville Art Association, held the latter part of January in the Public Library, almost the entire display was the work of Louisville artists. The jury was composed of Paul Plaschke, Charles Sneed Williams, Bruno Alberts and Alice Cane.

Houston, Texas

The twenty-five water color paintings by Ellsworth Woodward, being exhibited by the Houston Art League, include both foreign and American landscapes. Louisiana has furnished some of the most colorful themes. There has been a large attendance.

The present display will be followed by an illustrated lecture on American painting by Stella Shurtleff, of Austin.

ST. LOUIS

The second of the series of exhibitions of advertising craftsmanship collected by the St. Louis Advertising Club is on display in its rooms at the Statler Hotel. Medals of gold, silver and bronze will be awarded.

Another show interesting to advertising men, and printers also, is the collection of recent examples of printing and publicity assembled by the art department of the Public Library and on display there during February. Examples of printing from foreign and American presses are displayed.

A joint exhibition of paintings by Robert Vonnoh and sculpture by Bessie Potter Vonnoh is on view at the Newhouse Galleries until March 1. The paintings include autumn landscapes and portraits. The well-known portrait of Daniel Chester French is among those shown. The small bronzes of motherhood and childhood by Bessie Potter Vonnoh have a strong appeal.

At Noonan-Kocian's Gallery is a collection of paintings from the John Levy Galleries in New York. It is representative of the work of the Dutch, French and American schools. The Dupré landscape, an Inness, a Wyant, a Lhermitte, a Schreyer and a Pieters are noteworthy.

The catalogue of the 1922 exhibition of the work by the artists, sculptors and designers of Missouri and Kansas now on display at the Kansas City Art Institute is a very interesting document in that it makes a much-needed directory of artists of the Middle West. It cannot be otherwise than incomplete on account of the lack of response by many artists. Only twenty-three artists from St. Louis were represented.

—Mary Powell.

Oak Park, Ill.

The second annual exhibition of paintings, sculpture and etchings by the Austin, Oak Park and River Forest Art League, held at Grace Church parish house, was a success in every respect. There was a banquet attended by 200 on the evening of the opening day. For admission to the display a fee of twenty-five cents was charged to cover expenses, and no one objected and there was a large attendance. Six canvases were loaned by the Friends of American Art and eleven by Oak Park residents. Charles W. Hawthorne's portrait of Albin Polasek was hung in a prominent place.

Carl Krafft is president of the league, and pictures by him and by John Spelman and Charles Dahlgreen were among those which helped to make the show one of high quality. Dahlgreen's etchings were an exhibit in themselves. Other painters represented were James Topping, Ellsworth Young, Holger Jensen, John T. Nolf, Edward T. Grigware, Oscar Soellner, Bonibel Frankenberg, Karl C. Brandner, Gladys Mitchell, O. Garson, Jess Hobby, Blanche W. Keer, Herbert Lewis, Eleanor Josephine Mathews, Anton M. Nelson, Victoria U. Noyes, Mrs. Signe Palmblad and John Howard Wheeler. Three local sculptors, Richard Bock, Emory Seidel and Gilbert Riswold, also exhibited. Ten pictures and several etchings were sold, and three orders for portraits were taken by the sculptors.

Lynn, Mass.

The twelfth annual winter exhibition in the Lynn Art Club in the Public library includes some thirty pictures in oils, water colors and pencil drawings. The largest canvas is "Vacation Land," by Henry W. Powers, depicting a mountain with warm fleecy clouds and a lake in the foreground. Peter Christ shows a good still life, Israel B. Oliver interprets the blue Ossipee mountains, Harry W. Powers presents "Salem Pastures," and Paul W. Rowell "May Time, Pleasant Valley," and there are good representations of the work of John W. Foster. Arthur J. Hammond, who spent last season at Gloucester; Lawrence Rainsford, Walter Vaughn, Frances Emerson and Mrs. Carrie Putnam.

Baltimore

The walls of the larger gallery of the Maryland Institute have been hung with landscapes by William L. Carrigan and Alexander Bower. Mr. Carrigan, who was born in San Francisco, was a pupil of Emil Carlsen. He is now a New Yorker, as is Mr. Bower.

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Studio Gossip

Robert Lindsey Mason will soon reopen the art school which he conducted in Knoxville, Tenn., previous to the war. Drawing, painting, illustrating, cartooning and sculpture will be taught. W. L. McLean will be in charge of the classes in sculpture.

Two paintings by Mrs. Susan Cressy, of Milwaukee, were accepted by the Pennsylvania Academy for this year's exhibition. One is "Jessica," owned by Mrs. M. B. Mayhew, secretary of the Milwaukee Art Institute, and the other is entitled "Birds of Passage."

Herman Soderston has painted a portrait of Lieutenant-Governor Charles A. Templeton, of Connecticut, which is being exhibited at the Curtiss Studio, New Haven. Eventually it will be hung in the State Capitol at Hartford.

Frank C. Peyraud, of Chicago, who has been in Switzerland since last summer, has sold a landscape painting to the Swiss government.

Harold Putnam Browne, the new director of the Columbus Art School, exhibited fifty water colors in Dayton the latter part of January. He will show the same pictures at the Dayton Gallery this month in connection with a display of sculpture by Bruce Wilder Saville of the Ohio State University.

Guy Wiggins has followed the example of Ossip Linde and Edwin S. Barrie in presenting a picture to the Art Club of Rockford, Ill. Five of the landscapes exhibited by him in the recent show there have been sold.

William T. Ritschel expects to leave New York on February 26, for the South Sea Islands, to be absent one year. His intention is to go first to Tahiti, where he will paint marines, and later he will devote himself to figure painting.

At her studio in the Rodin building, Content Johnson gave a reception and tea last week when she displayed a number of her recent landscapes and cattle pictures. She also showed several paintings by William M. Chase, of which she is the owner. Among the visitors were Mr. and Mrs. Irving R. Wiles, Elliott Daingerfield, Henry Rittenberg, Mrs. Benjamin Harrison, Mrs. Charles S. Whitman, Adolph Lewisohn, Mr. and Mrs. Burton Holmes and Mr. and Mrs. H. H. Flagler.

Mr. and Mrs. Harry A. Vincent, of Rockport, Mass., are in New York for Mr. Vincent's three weeks' exhibition of Cape Ann landscapes and marines, which opens Monday at the Milch Galleries

George T. Tobin, who is known mainly as an illustrator, proves himself to be a painter of fine quality also by a canvas shown in the current exhibition of the illustrators' section of the New Rochelle Art Association. It is a picture entitled "Christ and the Shepherd."

Harold L. Phelan gave a reception at his studio, 65 Central Park West, on February 10, at which he exhibited recent canvases. This is the first of the receptions which Mr. Phelan is accustomed to give every winter.

With the close of the exhibition of paintings by Charlton L. Edholm at the Civic Club, the sale is reported of "The Turning of the Leaves" to a private collector. Mr. Edholm's pictures are now on view at the new club house of the Bronx Woman's Club, 190th street and Jerome avenue, Saturday evenings and Wednesday and Friday afternoons. An exhibition will be held at the Whitney Studio Club in the near future.

One of the first pictures sold at the Corcoran's biennial was Maud Drein Bryant's much admired "Little Bouquet." Mrs. Bryant's husband, Everett Lloyd Bryant, is also represented in the exhibition.

Eugene F. Savage, of Ossining, N. Y., formerly of Covington, Ind., who was represented in the annual exhibit in the Herron Museum, is at work on a portrait of Miss Olive Coffeen, of Covington.

Exhibition Calendar

Ackermann Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, to Feb. 28.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes.

Anderson Galleries, Park Ave. and 59th St.—Paintings by the Sixes and Sevens of Provincetown, and portraits by Richard Ederheimer, to Feb. 18.

Architectural League of New York, 215 West 57th St.—Thirty-seventh annual exhibition, to March 4.

Arlington Galleries, 274 Madison Ave.—Paintings by Clifford W. Ashley, to Feb. 18.

Art Center, 65-67 East 56th St.—Wall papers and wall paper designs; water colors by Louis C. Tiffany, Feb. 5-25; illuminated work by Jessie Bayes, to Feb. 18; paintings by F. Harriman Wright, Feb. 15-28.

Arts Guild Galleries, 10 East 50th St.—Drawings and paintings by Paul Thévenaz, to Feb. 15.

Babcock Galleries, 19 East 49th St.—Oils, water colors, lithographs and wood cuts by Birger Sandzén, to Feb. 18.

The Bookery Art Gallery, 14 West 47th St.—Landscapes in water color and oil by Carlton Fowler, to March 11.

Bronx Woman's Club, 190th St. and Jerome Ave.—Exhibition by Bronx artists, Wednesday and Friday afternoons and evenings, Saturday evenings, for two weeks.

Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists.

Brown-Robertson Galleries, 415 Madison Ave.—Salon of American etchers.

Brummer Galleries, 43 East 57th St.—Faintings by André Derain, to Feb. 21.

City Club, 55 West 44th St.—Paintings by John Newton Howitt, to Feb. 17. Women admitted 11 to 4 p. m.

Civic Club, 14 West 12th St.—Exhibition by members of the Dialis Club, to Feb. 15.

Daniel Gallery, 2 West 47th St.—Group of Modern French painters.

Chamberlin Dodds, 28 East 52nd St.—Paintings of "The Song of Solomon," by Claggett Wilson.

Dudensing Galleries, 45 West 44th S.—Recent paintings by Charles Reiffel, to Feb. 25.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André, to Feb. 18.

Ehrich Galleries, 707 Fifth Ave.—Twenty-six portraits by twenty-six modern artists, and miniatures by Gustav Brock, Feb. 15-March 4.

Fearon Galleries, 25 West 54th St.—XVIII century English drawings.

Ferargil Galleries, 607 Fifth Ave.—Special exhibition of American paintings.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Paintings by Charles W. Hawthorne, to Feb. 18.

Grolier Club, 47 East 60th St.—Prints, drawings, pastels and bronzes by Degas, to Feb. 28.

Harlow Gallery, 712 Fifth Ave.—Paintings by André Smith, Feb. 11-March 3.

P. Jackson Higgs, 11 East 54th St.—Montaignac Collection of old masters and modern paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by John Taylor Arms through February.

Kingore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar; paintings of Spain by William J. Potter, Feb. 14-28.

Knoedler Galleries, 556 Fifth Ave.—Etchings by Muirhead Bone, to Feb. 18.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Augustus Vincent Tack, to Feb. 28.

John Levy Galleries, 559 Fifth Ave.—Exhibition of English portraits of the XVIII century.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Twelfth annual exhibition of thirty paintings by thirty artists; paintings by Elliott Torrey, to Feb. 13; third annual exhibition of the Society of Animal Painters and Sculptors, Feb. 14-March 6.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of Japanese paintings of the XIX century, to Feb. 15; lace lappets and cap crowns, to March 31; Sixth Exhibition of Industrial Art, to Feb. 26: Old English Prints.

Milch Galleries, 108 West 57th St.—Cape Ann landscapes and marines by Harry A. Vincent, Feb. 13-March 4; cattle paintings by H. T. Keasbey, Feb. 13-25.

Montross Gallery, 550 Fifth Ave.—Chinese paintings from the A. W. Bahr collection, to Feb. 14; oils and etchings by Kenneth Hayes Miller and oils, water colors and etchings by Randall Davey, Feb. 14-March 4.

Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place.—Ninth Annual Exhibition of Association for Culture by artist members, to Feb. 26.

Mussman Gallery, 144 West 57th St.—Water colors by Philip Little, to Feb. 20.

National Arts Club, 15 Gramercy Park.—Seventh Annual Exhibition of American Bookplate Society, to Feb. 26.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to March 31; "Fortraits Old and New," of a series of American prints, through February.

Pen and Brush Club, 134 East 19th St.—Memorial exhibition of paintings by Elizabeth Watrous and Georgia Timken Fry.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Paintings, water colors and etchings by Mahonri Young, through February.

Rheinhardt Galleries, 606 Fifth Ave.—Landscapes by George Elmer Browne, to Feb. 21.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of Students' work, to Feb. 17.

Schwartz Galleries, 14 East 46th St.—Monotypes in color by Marion Gray Traver, to Feb. 25.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Sterner Gallery, 22 West 49th St.—Oils, water colors and drawings by Carl Sprinchorn, to Feb. 25.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Harry B. Lachman; color engravings of the XVIII century.

Women's University Club, 106 East 52nd St.—Paintings by Dorothea M. Litzinger, to March 1.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Pieter Van Veen, to Feb. 15.